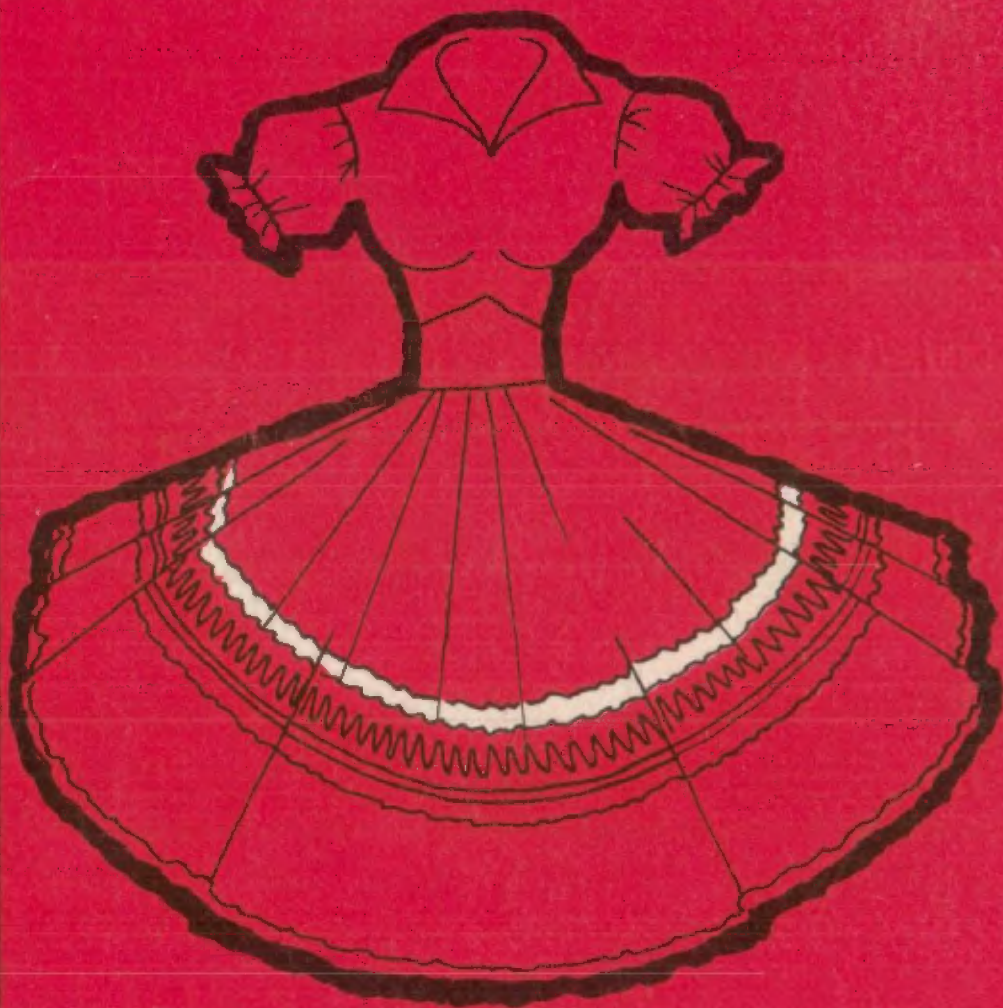


*Sets in Order* THE OFFICIAL MAGAZINE OF

# SQUARE DANCING

OCTOBER, 1965

35¢ PER COPY





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\*A project of **Sets in Order** 462 North Robertson Boulevard, Los Angeles 90048,  
California, the place to write for a free brochure and information.



## **From The Floor**

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

... Some of the things I do with my Sets in Order that others would possibly be interested in: (1) I take out Workshop and it is punched for 3-ring binders and kept on file in order; (2) I take out the Style Series and they go in another 3-ring binder, numbered and listed in an index; (3) I take out Experimental Series and that goes in another 3-ring binder, numbered and indexed; (4) I take out all articles which deal with squares, sound, teaching, etc. and put them in another binder; (5) I take out articles on round dance, teaching, figures, etc. and they go in another binder.

Last but not least I would like to be able to keep the listings of new squares, rounds and hoedowns and the ratings, but so far I have refrained from cutting up the book any further ...

Loren Parker  
Wenatchee, Wash.

Dear Editor:

... We were very pleased to see the badge for our former club, Rice Paddy Promenaders in Okinawa, featured in a recent issue of Sets in Order. As my wife was one of the leaders in designing it, I'm kind of proud of the thing and what it stands for. Recent visitors to our house, on their way to new duty stations, have been Dave and Margaret Schroeder (presidents of the club) and Durward Miller and his family, club caller for the Rice Paddy Promenaders.

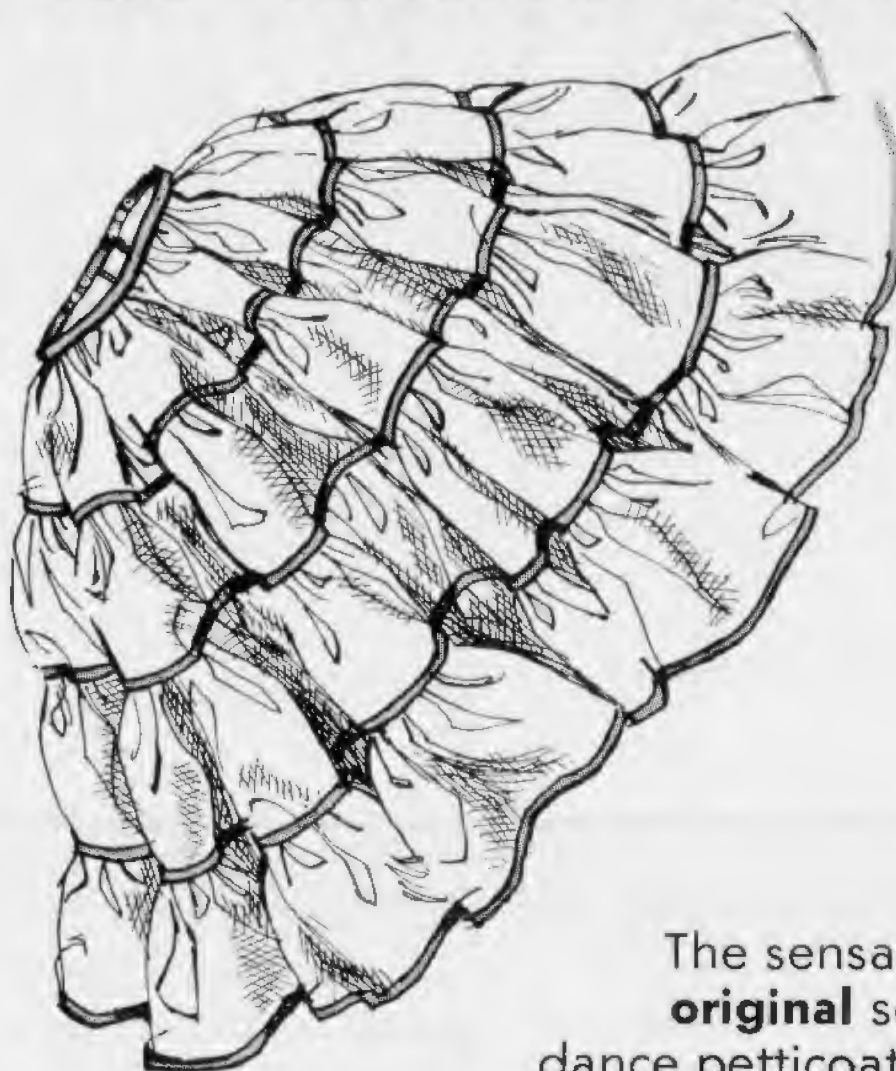
This past year has seen the mingling of more of our military people with the local area dancers. This is a good community relations project, as I see it, because of the simple fact that there aren't any more friendly folk on earth than our dancers ...

TSgt. Dixie Welch  
Las Vegas, Nevada

Dear Editor:

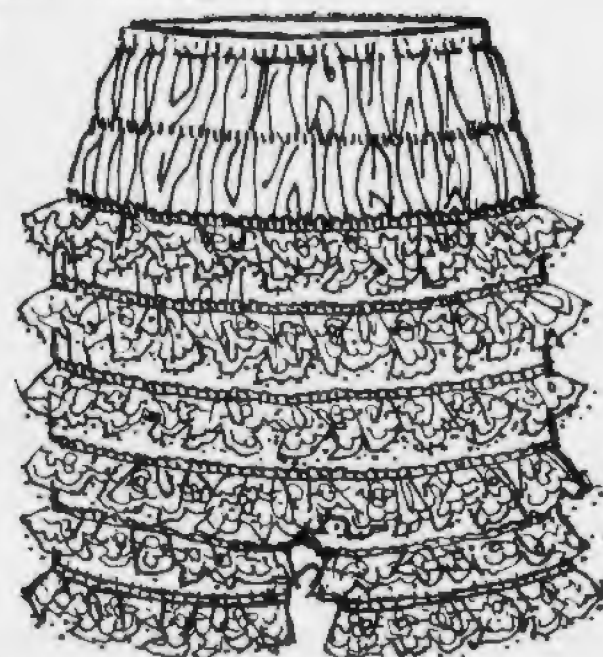
... We have intended to write to let you know how much we enjoyed seeing a picture  
(Please turn to page 46)

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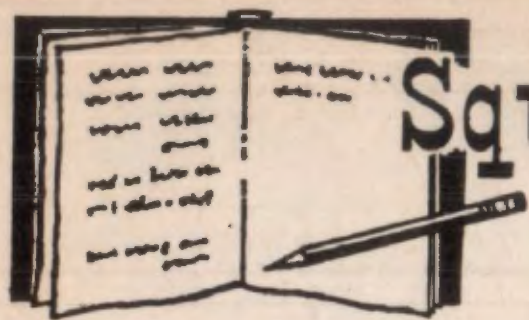


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- Oct. 1—Shirts & Skirts Guest Caller Dance  
Natl. Guard Armory, Webb City, Mo.
- Oct. 1-2—10th Ann. Richmond S/ & R/D Fest.  
John Marshall Hotel, Richmond, Va.
- Oct. 1-2—Magnolia State Jamboree  
King Edward Hotel, Jackson, Miss.
- Oct. 1-2—Missouri Round Dance Festival  
Springfield, Mo.
- Oct. 1-3—5th Annual Oktoberfest  
La Crosse, Wisc.
- Oct. 2—S.W. District Okla. Fall Festival  
H.S. Gym, Clinton, Okla.
- Oct. 2—20th Anniv. Valley Star Dancers  
Thurs. Club, Somis, Calif.
- Oct. 3—First GLAD Festival  
Mansfield, Ohio
- Oct. 8—Fall Foliage Festival Square Dance  
Natl. Guard Armory, Martinsville, Ind.
- Oct. 8-9—2nd Ann. Vermont Fall Foliage Fest.  
Natl. Life Ins. Cafeteria, Montpelier, Vt.
- Oct. 8-10—2nd Aloha State S/D Convention  
Internatl. Ctr. Arena & Princess Kaiulani  
Hotel, Honolulu, Hawaii
- Oct. 8-10—Appalachian Holiday  
Camp Caesar, nr. Cowen, W. Va.
- Oct. 9—Syracuse Fall Festival  
Syracuse, N.Y.
- Oct. 9—8th Ann. Tuscaloosa S/D Fall Festival  
Hotel Stafford, Tuscaloosa, Ala.
- Oct. 9—Ann. Yambilee Harvest Festival  
Square Dance, Opelousas, La.
- Oct. 9—11th Ann. Muskogee Jamboree  
City Hall, Muskogee, Okla.
- Oct. 9—2nd Ann. Sierra Squares Aspencade  
Fest., Ruidoso, N.M.
- Oct. 9-10—Prairie Schooners S/D Festival  
Elks Ballroom, Sidney, Nebr.
- Oct. 10—A-Square-D Fall Festival Dance  
Civic Audit., Pasadena, Calif.
- Oct. 15-16—Amarillo S/D Festival  
Amarillo, Texas
- Oct. 15-16—6th Ann. Missouri State Fed. Fest.  
Convention Hall, Sedalia, Mo.
- Oct. 16-17—9th Ann. Santa Clara Dancers Jub.  
Santa Clara Co. Fgds., San Jose, Calif.
- Oct. 17—4th Chicagoland S/D Festival  
McCormick Place, Chicago, Ill.

(Continued on page 47)

## Sets in Order

Published monthly for and by Square Dancers  
and for the general enjoyment of all.

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**SINGING CALLS**

**TENDERFOOT — Windsor 4845**

Key: D      Tempo: 124      Range: High HD  
Caller: Bruce Johnson      Low LD  
Music: Western 4/4 — Piano, Guitar, Drums, Bass,  
Rhythm-Guitar.

**Synopsis:** (Figure) Allemande — fwd two — turn back one — box the gnat — grand right and left — promenade — sides right and left thru — heads promenade 1/2 — four ladies chain 3/4 — sides promenade 1/2 and face right — cross trail — skip one corner — turn next by left — next corner box the gnat — do sa do — turn new corner — ladies chain — rollaway — circle — swing — promenade.

**Comment:** An exceptionally well timed dance using all of the easier conventional basics. The tune is simple and easy to sing but is quite long. (Record takes four minutes and twenty seconds to go through dance four times). Interesting lyrics will help to sell this one. The dance has precise timing of contras and quadrilles.      Ratign: ☆☆☆+

**SWEET TEMPTATION — Lore 1083**

Key: G      Tempo: 124      Range: High HB  
Caller: Johnny Creel      Low LC  
Music: Western 2/4 — Piano, Clarinet, Accordion,  
Violin, Drums, Bass

**Synopsis:** (Break) Allemande left for thar star — shoot star full around — men star right — allemande — weave — promenade — swing. (Figure) Heads lead right, circle to a line — do sa do to an ocean wave — rock it, right and left thru — cross trail — swing corner — four ladies promenade once around — box gnat, promenade, swing.

*(Record Reviews continued on page 8)*

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

**HOW TO USE THE RECORD REPORTS**

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (\*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.



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P. O. Box 1024, South Gate, California

(Record Reviews continued)

**Comment:** Tune is not easy for some callers to sing and the instrumental does not generate enthusiasm. The dance patterns are standard and quite danceable. Rating: ☆

## GOT A LOT OF RHYTHM — Longhorn 149

Key: E flat Tempo: 130 Range: High HC  
Caller: Bill Peters Low LB

**Music:** Western 2/4 — Guitar, Piano, Clarinet, Bass, Drums, Vibes

**Synopsis:** (Break) Allemande — do sa do — gents star left — star thru, Calif. twirl — allemande — promenade — heads wheel around — right and left thru — star thru — swing — promenade. (Figure) Heads right and left thru — sides promenade half way — four ladies chain — roll away — swing — allemande — do sa do — allemande — promenade.

**Comment:** A good tune and an excellent quality recording. The dance patterns are standard but well timed and with good lyrics. The lively tempo makes this an interesting dance.

Rating: ☆☆☆

## GOOFUS — Top 25106

Key: F Tempo: 128 Range: High HC  
Caller: Paul Moore Low LA

**Music:** Western 2/4 — Guitar, Banjo, Accordion, Bass, Piano, Drums.

**Synopsis:** (Break) Circle left — swing — do sa do corner — turn partner left — four ladies chain — chain back — do sa do corner — seesaw — allemande — promenade. (Figure) Allemande — forward two — turn back, swing — heads pass thru, separate around one — star thru — square thru half — eight chain thru — swing corner — allemande — promenade.

**Comment:** A good recording of an old time standard tune. The dance patterns are well arranged and take advantage of the lyrics offered by this tune. The call is very wordy and is a breath taker. Rating: ☆☆☆

## THAT'S WHERE MY MONEY GOES — Kalox 1047\*

Key: E flat Tempo: 127 Range: High HC  
Caller: Vaughn Parrish Low LC

**Music:** Western 2/4 — Clarinet, Vibes, Guitar, Banjo, Piano, Drums, Bass

**Synopsis:** Complete call printed in Workshop.

**Comment:** Music is very well played and the recording quality is excellent. The dance patterns are both interesting and contemporary. The tune is wordy but lyrics are interesting.

Rating: ☆☆☆

## THAT'S WHERE MY MONEY GOES — HELLO

DOLLY — Jewel 131

Key: F Tempo: 129 Range: High HD  
Caller: Jewel O'Brien Low LD

**Music:** Western 2/4 — Guitar, Piano, Drums, Rhythm-Guitar, Bass

**Synopsis:** (Break) Allemande — thar star — shoot star, forward two — thar star — shoot star — box gnat — pull by, allemande — promenade. (Figure) Ladies promenade inside — swing —

(Please turn to page 62)



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*CHINESE BREAKDOWN / D&A BREAKDOWN*

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*This offer is just an added value to those who each month enjoy the many values of Sets in Order, the Official Magazine of Square Dancing.*







# AS I SEE IT

bob osgood

October, 1965

**A** GREAT BIG HEALTHY WELCOME goes out this month to tens of thousands of new people who will be receiving their first introduction to American Square Dancing. Undoubtedly, they will discover, as have thousands before them, that the most difficult step in square dancing is that first one through the door of a square dance hall. From there on, it's all fun.

There are many potential square dancers sitting on the sidelines watching that one-eyed monster in the living room — television — who want and need square dancing but just don't realize it. You can never tell to whom you are doing a favor when you start spreading the word and enticing some of these newcomers into the activity.

Starting this month, Sets in Order introduces a new series called, "Discovery," aimed at the new dancers who are just *discovering* the fun and pleasure in store for them along the square dance route. In this issue, and in months to come, you will discover things not only of particular interest to the newcomer, but of value to everyone in square dancing. Take a look at "Discovery" and follow it in the months to come.

## It Takes All Kinds

**H**AVE YOU ever realized how varied are different people's views regarding square dancing? Perhaps in your case you enjoy a great deal in the way of new round dances, new experimental movements, new singing calls, etc. On the other hand, perhaps you are one of those who enjoys just dancing for the sheer fun of it. Now that your class learning days are over you may like to work with just

those fundamentals you have learned so that you may have a chance to relax in the joy of good smooth dancing, uncluttered by new movements.

Perhaps the way you feel reflects the amount of time you have available for square dancing. It might be that you can dance only once or twice a month, or perhaps right at the present time, square dancing is the most important thing in your life and if there were eight nights in a week, you'd somehow find a square dance to fill each one.

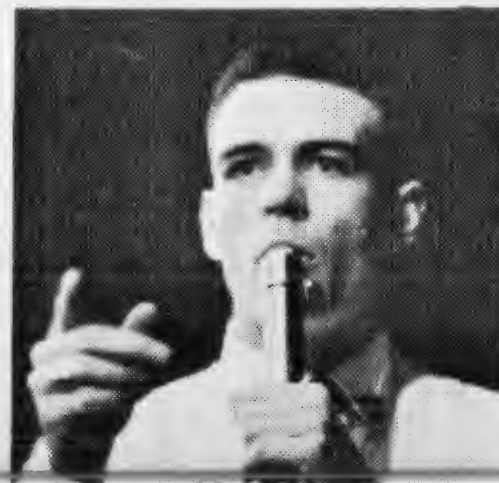
Which of these extremes might be considered the closer to normal? Certainly there can't be a pat answer. However, many times those responsible for conventions, for writing square dance articles, for publishing magazines, for producing records, for planning national conventions, design their product for just one type of individual. We say it can't be done.

Next month we're going to take a look at the "average" square dancer. After a great deal of research and study, we think we've come up with a couple that is most nearly like the greatest majority of you. If all square dances were written to please just this one couple, if all round dances were created just with this couple in mind, perhaps those responsible for these things would come up with the magic number. Let's see what you think when you read this column next month.

## Those Travelin' Dancers

**T**AKE 80 DANCERS from 11 States and Canada; load them in a jet headed for Europe; send them off to see the wonders of the Continent; take them to dance with square dancers

Just a few of our square dance friends in Europe.  
To them ALL we say THANK YOU!







Featured in the Workshops by Frank and Carolyn Hamilton and in the evening dances, the rounds were greatly enjoyed.

in the different countries; feed them the fabulous food of the different areas—THE RESULT: a lifetime of unforgettable memories—good times that all but defy description.

Three units of members of the American Square Dance Workshop started out from New York on August 12. Thirty of them, led by Bob and Nita Page, headed for London, Amsterdam, Paris, Rome, Lucerne, Munich and, finally, Frankfurt. The second group, made up of two units led by Frank and Carolyn Hamilton and Becky and me, headed for Scandinavia with a tour through Denmark and Norway and with stops in Stockholm, Helsinki, Berlin and finally, Frankfurt, where we linked up with the Pages and the Europe group.

A highlight for us all, of course, was the first Annual Convention of the European Association of American Square Dance Clubs. Held in Hoechst, Germany, just outside of Frankfurt over the Labor Day weekend, the gala attracted over 600 dancers from more than forty clubs scattered throughout Europe.

Never in our square dancing experience have we ever had more perfect facilities in which to dance. Never have we been shown warmer hospitality. The dancers, the majority of whom had learned to dance overseas, were for the most part American Service Personnel (you couldn't tell a Colonel from a Corporal in those square dance costumes and it couldn't have mattered less). Their dancing was great and the callers were outstanding.

The Europe contingent of the American Square Dance Workshop with their tour leaders Bob and Nita Page pose for their picture in Rome.





The grand march (top, right) gets the Convention off to a fine start. Area callers, augmented by stateside talent, keep the dance rolling.

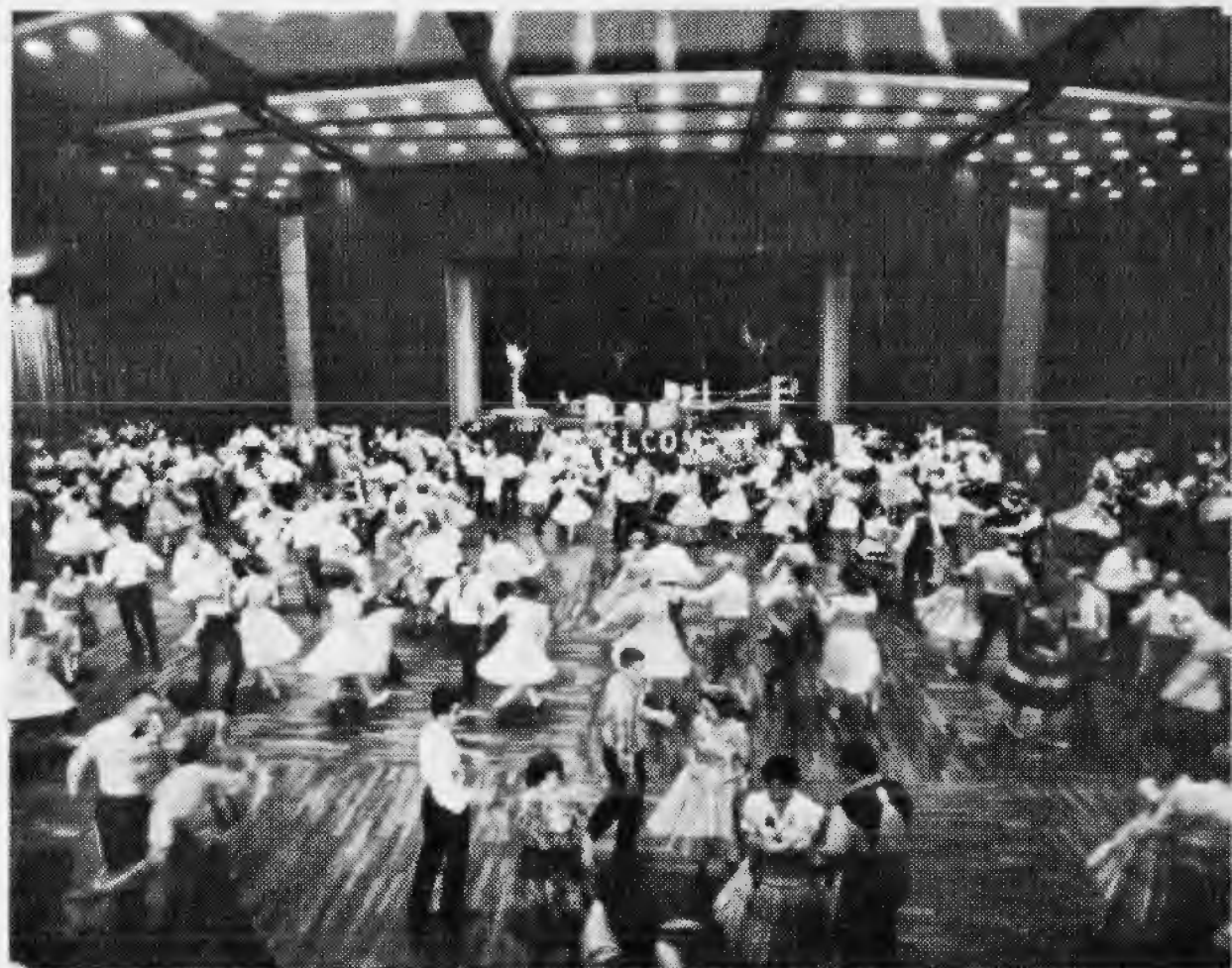
The magnificent Jahrhunderthalle was unlike any other hall our dancers had ever known. A huge, modernistic affair, it could comfortably accommodate 200 squares on the unbelievably smooth teakwood floor. More than 250 speakers built into the structure carried the sound into every spot in the hall. It was a wonderful dance!

\* \* \*

What does a participant on one of these good-will square dancing tours remember long after he has returned home? In the case of those who enjoyed the Europe swing there'll be recollections of castles, gorgeous countryside, square dancing in Waltham Abbey, just outside of London, a visit to the Elizabethan Room of the Gore Hotel, of Paris and Rome in the moonlight, of the flowers in Holland and the evening of dancing with the Swiss men and women on the shores of Lake Lucerne.

For those making the swing through Scandinavia there are fond memories of countless waterfalls, of quaint folk museums and of a square dance on top of the hotel in Vejle. No one on the junket will ever forget those Norwegian smorgasbord breakfasts, the hospitality of the Finns, the Vassa ship in Stockholm or the thrill and amazement of visiting both sides of the wall in Berlin.

Most of all, the dancers who went on these two treks will never forget each other and the good times that were only possible because they each shared this hobby — *square dancing*.



Photography by William H. Quelch, Jr., Hanau, Germany

The Scandinavian section of the 1965 Junket with the Hamiltons and the Osgoods board their plane at the start of the tour in New York.





# DISCOVERY

DEPARTMENT  
FOR NEW  
SQUARE  
DANCERS



## DEAR NEW DANCER:

**W**ELCOME INTO SQUARE DANCING! Those of us who have been through our course of lessons before you, greet you, and tell you most emphatically that some of the happiest days of your life lie ahead.

Whatever it was that brought you into square dancing, whether the recommendations of friends, curiosity, or just the desire to learn something different, you will soon be finding reason after reason to be glad that you did take the *big step*.

In all probability, this is your introduction to Sets in Order, The Official Magazine of SQUARE DANCING. For the coming months this section will, with much pleasure be di-

rected just to you. Many who learned to square dance in the last year or two would like their opportunity to express various feelings they have regarding the activity. Others would like to tell you of special pleasures that you can anticipate, goals that will be yours to reach, and fun that you never knew existed before.

Welcome to square dancing and to the family of Sets in Order.

Fondest regards,  
*Dancers Everywhere*

## GROUND RULES OF SQUARE DANCING

In the special "Square Dancers Indoctrination Handbook" (see page 16), are listed the Ten Commandments of Square Dancing known to many as the ground rules of this activity.

## STYLE TIPS FOR NEW DANCERS

### THE WAIST SWING



An ideal swing results when two persons, "lock" right side to right side and equally balanced move smoothly around a central turning spot.

A comfortable waist swing is strictly a cooperative enterprise. To get in a comfortable position for the swing, the couple should stay "locked" right side to right side in such a way that as they are swinging both dancers are moving forward around a center turning spot.

Stepping into a swing (1) should be a smooth, effortless motion. Both dancers should adapt to





You'll find a complete write-up on each one of the ten in the handbook but here is the complete list:

1. Be a good listener.
2. Get into squares quickly.
3. Be a courteous dancer.
4. Be on time for clubs and class.
5. Be a thoughtful dancer.
6. Be a cooperative dancer.
7. Take it easy.
8. Be a friendly dancer.
9. You're never through learning.
10. Enjoy yourself — have fun.

The first rule, **BE A GOOD LISTENER**, is placed at the top of the list intentionally. If there is one single factor that sets square dancing apart from almost any other recreational activity, it is the very fact that during the course of a square, the caller must be heard and understood before a dancer can follow the calls.

### RECOLLECTIONS OF THE LEARNING TIME

Here are excerpts of letters from square dancers who look back upon their learning period with fond memories. Perhaps some of these thoughts will hit home with you.

... in looking back, it seems to us that there were some nights when we just felt completely incapable of doing anything right. The caller would tell us to allemande left and we'd give our left hand to a partner... but then we would see that it would be the same for most of the others in the square and we'd

stop worrying... our best advice is don't be embarrassed if you make a mistake. So, you goofed! Everybody in square dancing goofs. The difference, however, is that an experienced dancer will recover quickly...

... how are you at learning names? My husband and I feel that if we had class to experience all over again, we'd make a very definite effort to learn as many names of our new square dance friends as we could. I don't mean first and last names, just the first names or nicknames is enough...

... the thing that struck me was the friendship right from our very first association with square dancers. I'd like to remind folks that square dancing is a two-way street and if we like to have folks be friendly with us (and who doesn't), we have to be friendly in our turn. It pays off...

... we used to square dance when we were kids back in Oklahoma, many, many years ago, but it was nothing like this. As a matter of fact, there is very little comparison between the old style of square dancing and the modern western square dance of today. Back in those days nobody took lessons. As a matter of fact, after a few minutes in a square on the dance floor, you knew virtually all there was to know about it. A caller used to stand up on

each other's size and if the man is taller than the girl (2), it's an easy adjustment to compensate for the difference.

Whether a dancer uses the simple, gliding square dance step or a buzz step for his swing, he should treat the swing as a smooth movement realizing that each step should hit the floor to the rhythm of the musical beat.

A good dancer knows how to release from a swing. To go into a promenade from a swing,

the man will swing until he is facing the direction he is to promenade; then, aiming his raised left arm in that direction, he moves ahead as he allows the lady to right-face turn under that arm (3). To follow a swing with an allemande left it is a natural movement for the man to let go of his partner just as both are facing the set; then, allowing the lady to unfold across his right arm, he, at the same time, is in a position to face his corner (4).





## GOOD S/D MANNERS by FRANK G.



A GOOD S/D ALWAYS JOINS THE NEAREST SQUARE, PASSING SEVERAL UNFILLED SQUARES TO JOIN ANOTHER IS CONSIDERED POOR TASTE.

a bale of hay and nobody really understood him. Today, on the other hand, the caller is a mighty important person. You have to be able to understand everything he says and because square dancing is constantly changing and because there are quite a few basics to learn to enjoy it to the fullest, it's like learning a new foreign language and one goes to school and learns and practices until he can react automatically. It's even a little bit like learning to drive a car. Once you get pretty clear in your mind what it is that you are supposed to do and you have a chance to practice, then

you can move automatically and almost without thinking. . . .

. . . I'd say that a new dancer should be very patient. Chances are, you haven't done anything quite like square dancing before and it's going to take a little time to get in the swing of it. But don't get discouraged and by all means don't get angry with yourself or anybody else. Just make up your mind on your way to your square dance lessons that "to-night you're going to have a ball," and you will. . . .

. . . we like to think of that class we were in as being a club. We all shared the responsibilities club members would in a regular square dance club and we all took the responsibility of making the others feel at ease. For those of you who are just learning your first square dance figures, the greatest fun for you is *right now*. Of course, a great deal of enjoyment lies ahead but there's nothing that parallels the fun of discovering the joy of moving to the beat of the music, to follow the calls, to meet these people who share the square dance with you. And if you are like we were, you'll find it difficult to wait from one week to the next for your get-togethers. . . .

### SOME PARTING THOUGHTS

During your experience of learning how to square dance, your caller and his wife are going to become very important people. They are also your friends. So don't hesitate to ask questions if something taught during the evening wasn't quite clear to you. And, finally, when you are dancing, smile, it tends to light up the square for all the others. You don't have to be a good square dancer to smile, but by smiling, you can certainly appear to be a good square dancer.

### LET'S LEARN THE FIRST THINGS FIRST

As in any activity, there are certain interesting aspects about square dancing other than the dancing itself which every dancer will need to know. These points, including "what to wear," the ten ground rules of square dancing, moving to music, how square dance calls are made, and many others, are included in a special sixteen page "Square Dancers Indoctrination Handbook." Published by Sets in Order, this invaluable booklet is a compilation of thoughts, suggestions and helps for every new dancer. You may have a copy by sending 15¢ to Sets in Order, 462 North Robertson Blvd., Los Angeles, California 90048. Ask for Square Dancers Indoctrination Handbook.

### SQUARE DANCER'S INDOCTRINATION HANDBOOK





# THE DANCER'S WALKTHRU

*Sets in Order*

## SALUTING CLUB HOSPITALITY COMMITTEE

WEBSTER DEFINES the word hospitality in part as follows: "...the cordial and generous reception and entertainment of guests or strangers..." That really seems to sum up what part any Hospitality Committee plays: to receive the guests, to entertain them, and to do so in a "cordial and generous" manner.

In some square dance clubs the Hospitality Committee is called the Welcoming Committee. However the name is not important as long as the care of the guests does not end after they have been greeted at the door. Hospitality should extend thru an entire evening, right past the moment after the people depart. If they are met with a smile, made a part of the group during the entire dance, and leave with a "Glad you came! come again," — you can almost be assured that they will come back.

While a Hospitality Committee may be an individual couple, a rotating office, or perhaps a small permanent group, the nomenclature should apply to every member of a club, and, we might add, to every guest. Hospitality is a two-way road with equal responsibilities on both sides of the highway. While club members should certainly take the initiative to introduce themselves, visit with the guests, invite them to dance, and so on, the guest himself has a responsibility not just to sit on a chair and wait for someone to come up to him. As a visitor he, too, can bring something to this club. His attitudes about square dancing, about square dancers, about fun, will stand out on him and be apparent whether he says anything or not. As a guest don't let anyone gather any false impressions about you simply by not showing you are happy to be present and are having a good time. A club alone should not have to take the responsibility for inviting a guest back; a guest should make himself wanted and warrant that invitation.

One square dance club has adopted a unique and delightful method of hospitality. Every club member is an unofficial welcoming committee. When the floor squares up, every club member makes it his responsibility to include at least one visiting couple in his square. When a square is complete and includes a guest couple, the old-timers in that square raise their hands and give the victory sign. Needless to say the guests at this club feel wanted, and the members consider it a mark of failure if they are not able to give that victory sign.

This topic of hospitality never ends. It is equally important from the first night of a beginner class to the regular club dance of a group which has been meeting for 10 years. Does anyone ever tire of being wanted, needed and loved? Neither does a guest or stranger to a group ever shed his desire to feel a part of the whole.

## MORE ON WHAT MAKES A GOOD SQUARE DANCE CLUB

APPROPOS TO AN ARTICLE in the July Walkthru, an SIO reader in Farmington, New Mexico, submits the following questions to be considered and answered honestly if a club seems to be having problems. And as proof of the pudding she adds their club is "still going strong with 214 paid-up members."

1. When you begin a new set of lessons, is your caller's wife at the door to greet each new couple and make them feel welcome?

2. Does the caller greet each new couple sometime during the evening?

3. Do the old club members dance with the new dancers during the lessons, so that the transition from lessons to club dancing seems as though the dance had just been changed to a different night?

4. When a couple comes in the door that you have never seen before, or is from a dif-



## The WALKTHRU

ferent club, does one of your club officers or dancers immediately get up and introduce himself and make them feel welcome?

5. Do you see that several couples exchange dances with them during the evening?

6. Do you know 99.9% of the club members by name?

7. Do you engage a professional caller at least twice a year?

8. Do you have club activities other than square dancing, such as picnics, barbecues, entering a club float in a parade, initiations, etc?

9. Do you keep dancing during the summer months even though dancing slacks off?

10. Do you stress Square Dancing is Fun?

Any comments from other readers? We're still interested in learning what does make that "Ideal" square dance club.

**This month our spotlight moves to the southeastern tip of the United States to Florida to focus on the operation of a round dance association.**

## ASSOCIATION PROFILE #8

**NAME:** Round Dance Council of Florida

**GEOGRAPHICAL AREA SERVED:** State of Florida

**AGE OF GROUP:** 6 years

**MEMBERSHIP:** 40 couples

**T**HE ROUND DANCE COUNCIL of Florida is a busy group of people. Its activities include participation in area and state square dance conventions and festivals; the sponsorship of an annual leaders and callers round dance clinic; a Holiday for Rounds, held each year in a different section of the state with the thought of stimulating interest in rounds (This years "Holiday" will be held next month in Kissimmee); monthly meetings of leaders, callers and dancers to select a Round of the Month; and a current project to work closely with the

Callers Association to provide workshops where the callers may learn techniques for teaching rounds in their classes. Yes, it certainly can be said that this is an up-and-doing group of people.

Obviously the Council is fulfilling its purposes as stated in its Constitution: (1) To promote and correlate American Round Dance activities in association with, as well as in addition to, Square Dance activities in the State of Florida; (2) To act as a clearing center for the receipt and dissemination of current



Members of the Round Dance Council of Florida wear this badge as evidence of their association.

Round Dance news, information or any items of interest to Round Dance teachers and leaders; (3) To foster and promulgate a spirit of friendliness, cooperation and non-competitiveness among leaders and participants in Round Dance activities; (4) To encourage and provide motivation and sponsorship for both area and state-wide participation in Round-ups, Festivals and/or Conventions, both in connection with, and in addition to, other events of interest to dancers."

The officers of the Council include a President, Vice President, Secretary, Treasurer and Board of Directors, the latter consisting of the former officers and the immediate Past President of the Council. Officers are elected for one year and take office at the annual Fall meeting. Elections are handled by a majority vote of those present and voting, with no mail ballot allowed. All officers, with the exception of the President, may succeed themselves in office.

Membership in the Council is available on three levels: Active Membership (limited to persons currently engaged in the instruction and leadership of round dancing); Honorary Membership (awarded to persons the Council wishes to honor for their contributions to the growth of round dancing — such persons not necessarily to be a round dance teacher or leader); Associate Membership (extended to



persons not actively engaged in the instruction and leadership of rounds but whose qualifications and/or interest would assist in achieving the purposes of the Council). Only Active Members are eligible to hold office and vote. In order to maintain this membership, persons must attend at least one of the 4 yearly meetings of the Council. Annual dues for Active and Associate Members are \$2.50; no dues are assessed to Honorary Members.

Of particular interest is the paragraph in the Councils constitution entitled: Ethics. It reads, "Members of this Council bind themselves to maintain high moral standards and to act in accord with the highest ethical practices of professional persons."

### A WORTHY CLUB PROJECT

More than a year ago, the Hi Neighbor Square Dance Club of Wichita, Kansas, decided to undertake a project which has since bloomed and blossomed.

The club has been in existence for eight years and has had a capacity membership almost since its beginnings. It is limited to 18 squares due to the size of its hall.

The project already mentioned was printing a club roster, with the thought that while everyone in the club did know each other this would be just one more step to becoming even better acquainted.

The roster contained a picture and a brief



Hi Neighbors club roster features an orchid and gold cover and photos of club members for quick recognition.

## The WALKTHRU

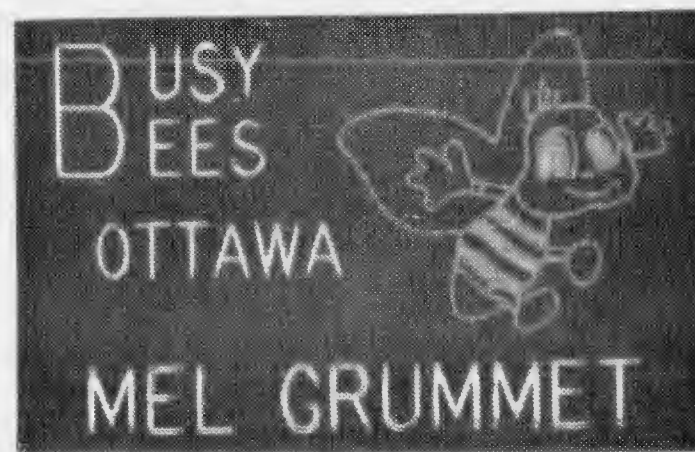
write-up of each club member. This information included each couples' name, address, telephone number, occupations, birthdays, anniversary, hobbies, date of joining the Hi Neighbors, and the date and name of the teacher who taught them to square dance.

In addition to the club members, however, the roster featured the club caller and every guest caller who was scheduled to be on their program for the coming year. (The club caller calls 10 of the 15 dances for the season.)

It also contained the dance schedule for the year and dance schedules of all neighboring, affiliated clubs, along with photos and write-ups of their callers.

This type of roster seems not only to be of interest and value to members but also a most gracious gesture.

### BADGE OF THE MONTH



Our badge for October flies from north across the border at Ottawa, Ontario, Canada where there's a buzz of activity. Here we find a four-year old club whose happy club mascot is a wee, yellow bee.

The Busy Bees, as the group is known, feature this gay fellow on their club badges as well as on their club stationary.

Badges for the beginner classes are tagged Buz'n Bees until, upon graduation, they become full fledged members of the hive. These beginner badges are made and mimeographed by the club members. The club badges, on the other hand, are the work of a professional badge company.

Carrying its theme a bit farther, the club has a King and Queen Bee in the persons of its caller and his taw. And its Bee Hive motto is: "Fun for All and All for Fun."



# The WALKTHRU

## A FRENCH THEME FOR A CLUB PARTY

Here are some quick ideas that might be used for a Parisian theme at a special square dance event. Garnered from the Festival in New Iberia, Louisiana, held last August, they are submitted in brief here, although they would take considerable planning and forethought.

Accenting the colors of the French flag — red, white and blue — use streamers and pennants in these colors around the hall.

If your hall has posts in it, mark these with the names of Paris' streets.

For the walls use silhouettes of champagne glasses and the Eiffel Tower. Also in several spots, extend red and white awnings from the wall to simulate sidewalk cafes.

Cover refreshment tables with checked tablecloths and top with candles burning in wine bottles. Use menus written in French.

Men might be given black skull caps to wear; ladies a red rose on a black throat ribbon.

Guests to the party, or perhaps all ladies, might be presented with a miniature bottle of French perfume.

Entertainment? What else but a French Madame and her dancing girls!

Oh, la, la. C'est magnifique!

## A GRACEFUL GESTURE

A previous December issue of the monthly *Council Bulletin*, published by the Denver Area Square Dance Council, included a 12-page insert in the center section of the newsletter. Simply headed, "Season's Greetings," it then presented a complete alphabetical list of all the *Bulletin's* subscribers and advertisers.

What a nice way to say Merry Christmas and also remember a great many people who had remembered the *Bulletin* each month by subscribing to it and supporting it. Kudos to Denver; perhaps other areas may profit from this example.

# SQUARE DANCE PARTY FUN

UNCLE ZEKE

It's worthwhile every-now-and-then to go back into the archives and pull out an oldie. Our Party Fun for this month is just such a skit. While it's been around for quite sometime, it always seems to find a receptive audience.

Any number may participate in the stunt but five or six persons seem to work well. The group should include both men and women. Seat everyone in a semi-circle so they can see each other and yet still be seen by the audience.

The leader of the skit will need to know the routine in advance and should be an individual with lots of spark and enthusiasm. Everything he says and does will be directed to the person on his left. This person then will repeat the words and actions exactly and direct them to the person on his left, and so on around the semi-circle. Each time one section of the skit has gone completely around the circle, the leader will add a new part until the stunt finally comes to a ridiculous conclusion.

Here are the words and actions to be used by the leader. Each action is to be continued during the entire skit with a new one added each turn.

**Leader: Did you know my Uncle Zeke died last night?**

2nd Person: No, how did he die?

**Leader: Well, he shut one eye.** (Do motion of shutting one eye and keeping it closed, but exaggerate it.)

This is repeated from person to person around the circle with all participants keeping one eye shut. The leader then starts the second round.

**Leader: Did you know my Uncle Zeke died last night?**

2nd Person: No, how did he die?

**Leader: Well, he shut one eye and had his mouth awry.** (Add appropriate action.)

Again, continue around circle.

**Leader: Did you know my Uncle Zeke died last night?**

2nd Person: No, how did he die?

**Leader: Well, he shut one eye, had his mouth awry and one leg held high.** (Add appropriate action.)

**Leader: Did you know my Uncle Zeke died last night?**

2nd Person: No, how did he die?

**Leader: Well, he shut one eye, held his mouth awry, one leg held high and was waving goodbye.** (Add appropriate action.)

Continue around the circle. At the end, all turn to the audience and wave goodbye.



# VOX SALTATOR:

## THE SQUARE DANCER SPEAKS UP



### IT IS TO WORRY?

*By Buck Hitt — San Dimas, California*

**W**HEN YOU POINT OUT the tremendous number of people that could conceivably get interested in our activity, it makes my hair stand on end.

Now, we have controlled things pretty well so far; we dance in small halls generally fairly well hidden, back in a school complex, on the second floor of a business building or out in the country on some back road. Most of our callers are calling to close-knit little groups of 3 or 4 squares, or teaching 6 or 8 couples to round dance. In this way, the general public never knows what is going on in our activity.

Notice also that when the music starts, everyone present jumps up and gets in the act — see how smart this is. No one is left to watch and get interested and want to join in the fun.

Let's consider for a moment how serious this problem can get if we aren't careful. Some eager beaver in our association could, without thought of the consequences, appoint a committee to arrange for our dancers to show off in front of the public as entertainment at service clubs, P.T.A. meetings, rallies of various types, picnics, parties, etc. I tell you, it could really get out of hand.

Some of our dancers would, undoubtedly, just to show off their fancy western clothes, circulate thru the sight-seers or audience. To make it look right, they might even have brochures telling how much fun it is to go thru a class and they might even have different area 'phone numbers to call for more information.

You see how serious this is? We might fill all available halls, have to develop more callers and have our dances attended by so many dancers that our callers and club officers could never stand the strain.

In all seriousness, we do have a wonderful activity that more people should be enjoying and I honestly believe that we *should* advertise it.

### CALLER SPREADS THE WORD BY ACTION

*By Ernie and Lucille Dempster — Trenton, Ont., Canada*

**W**E HOPE THAT IT WILL some day be possible to get back to where square dancing is fun and where the thousands and thousands of ordinary people can once again participate. A recent experience gives us some hope in that direction.

The final dance of a tour by Dick Leger of Warren, R.I., was held at our Air Base, RCAF Trenton, Ontario. The largest crowd we have ever had — 52 squares — attended, with people coming from as far away as Toronto and Ottawa, some travelling a distance of 160 miles to dance to Dick. He had been touring for 11 days in Ontario, travelling the width and breadth of the Province.

The result of his appearances everywhere was that the crowd followed Dick and everyone ended up here at Trenton. Oh, what a night — what a dance! His whole tour, culminating here, promoted *smooth* dancing, *fun* dancing, *sociable* dancing. Eyes opened wide in the faces of the "hot shots" and "hot rodders." Soon they were smiling — and then laughing because they were having such a good time. It was like an old-time Gospel man travelling the country — only Dick never preached, he just called and



the crowds flocked and danced and laughed and sang and shook hands and cried and laughed and danced some more. It was Ed Gilmore and Pappy Shaw and all their disciples. It was Leadership!

We feel that Dick's tour brought square dancing back to us; repaired the cracks in the foundation; gave it the strength to rise to new heights and that it inspired those callers who heard the unspoken message to carry on and follow the lead.

When it was all over and Dick was gone, there seemed to be a vacuum — a void — but listen, it approaches again. Square dancers — here they come, hundreds of them coming; they are coming *back*. They know that it is again possible to have fun square dancing.

## **PRACTICE ROUNDS BEFORE THE DANCE**

*By Martin Parl — San Francisco, California*

**M**ANY SQUARE DANCE CLUB MEMBERS sit out round dances for want of being better acquainted with them and thereby lose a great deal of the dancing pleasure of the evening. Round dancing seems to be so simple and yet at the same time can be so elusive. That is, the fundamentals are so adroitly shifted around, ever so delicately, just sufficiently to get one out of line. The consequence is that one must do the rounds continually just to keep abreast of them and this is difficult for many dancers who have perhaps only one night a week to devote to their hobby.

How to go about meeting this problem? Many clubs have solved it by having rounds exclusively for one-half hour before the square dance. Present to handle this phase is a competent instructor who watches every movement and has the knack of straightening out difficulties in a gentle manner. And then, when the regular dancing does begin at — say, 8:30 P.M. — dancers have another crack at the rounds, there being one between each tip. Because these are the same rounds they've been working on earlier, dancers are confident now that they can get up and do them.

It is amazing what comforting results have been achieved in this manner. It seems that many clubs whose members are having trouble coping with round dances could well profit by this simple system.

## **SQUARE DANCING—ALL-CONSUMING?**

*By Earle Park — Yorkton, Sask., Canada*

**I**N THE PAST 16 YEARS I have watched with keen interest the growth of square and round dancing in the Yorkton area and across Canada, in fact. I have seen it grow from a small group of teenagers to a local club of up to 20 squares. For years Yorkton was a leader and attracted dancers from miles around to come and guest with us. Basement parties were popular; after-after parties very common and inter-club visitation was tremendous.

As years went by, couples moved away, round dancing came more to the fore and year after year *new* people were added to the older clubs so that it was always necessary to start at the bottom each season. This, too, took its toll of dancers, both old and new.

But there is something else which may have a bearing when the ranks of dancers in any area start to thin. Perhaps they are *over-danced*!

How many times in the past years have you received a formal printed invitation to attend a local function or been invited out to a plain old social evening and have declined because it was your square dance night? Speaking from my own experience in the past 5 to 8 years I have not been able to attend my Rotary social functions and have not been to lodge. I am a member of the local Officers Mess but I have not attended one function on the base. I have missed too many Sundays away from my church. My circle of friends has grown by leaps and bounds but I know fewer people



in my home town than at any time before in my life, altho' I know square dancers everywhere.

So if, as a leader, if as a square dancer, you have become *ingrown* to the extent that all you do is square dance, if you cannot balance your socializing in other forms of recreation, you cannot really expect the golf, fish, ski hobbyists to join *you* in square dancing without some sort of reciprocity.

Let us face this challenge — to our time, energy, etc. — and go out and enjoy social evenings, outdoor activities. You may make a host of new friends and acquaintances who will eventually want to join you in the square dance hall when they see your interest and sincere enthusiasm.

Too much of even such a good thing as square dancing can be a constricting thing. And a proper balance in your life makes it more satisfying and complete.

## TOO MANY "BREAKS" SPOIL THE CLIMAX

*By Dr. Manuel Leonardo — Compton, Calif.*

**I**N SEATTLE, Boston, Long Island and now Los Angeles I've lived and square danced for long periods. Regrettably, only in Seattle did I *not* feel the need for challenge dancing, for only in Seattle was fun level dancing fun to do.

You see, Seattle-ites do not go in for pausing, resting or breaking (non-dancing) between tips of square dancing, between round dances or while round dances are being introduced. Neither non-dancing nor non-music mar the build-up of excitement. Immediately after a tip of square dancing, two round dances are merely announced and played consecutively. Not even a short musical introduction of each round dance is allowed to spoil the forward pulsing motion of the evening. Nothing is introduced which inhibits the inexorable creation of a joyous climax that comes at the very last tip of the evening.

In Los Angeles the climax of the evening occurs during the second tip after coffee break, upon which people drift on home while the dance goes on to its anticlimax. Might this not explain, at least in part, why, reportedly, square dancing is falling off in Southern California?

Admittedly, in the middle of the evening a Seattle square dance has a 20-minute coffee break. But this is a delightful pause that indeed refreshes and it prepares the dancers for a second session that builds miraculously upon the first session and is not a tiring repetition of it.

It seems incomprehensible to me that a long coffee break should be given square dancers after the break after break that have already broken up the dance and supposedly rested the dancers. These may be more tiring than the dance.

That may explain why many of us in Los Angeles, for instance, feel the need for challenge dancing and cutting up. If there must be breaks we wish to earn them after sweating a little. We seek sessions of Go! Go! thru maneuvers that twist, bind and wrench the torso and legs.

The fun of fun level dancing is dissipated during the depressing pauses ad nauseum instituted between tips of square dancing, round dancing and even in that silliest of things, the short introductions of round dance music before the round dances proceed.

I'm for fun level dancing but not under conditions of dejecting pause, pause, pause. Fun level is easy dancing, relaxed dancing. It should be followed immediately by two round dances, merely announced and then the music played. Then back to square dancing, etc., right up to the coffee break, after which the same pattern persists.

Remember, even those who feel unable to do all the dancing can sit some of it out. But even those rest-conscious souls will get as much or more dancing than under the old, psychologically debilitating format. And what's more important is that they continue to participate in the joyous build-up of the evening to the climactic bang. They would not, could not drift on home before the dance is over.





## HOMES FOR SQUARE DANCING

# Area Dancers Take Pride in SACRAMENTO'S New DANCE STUDIO



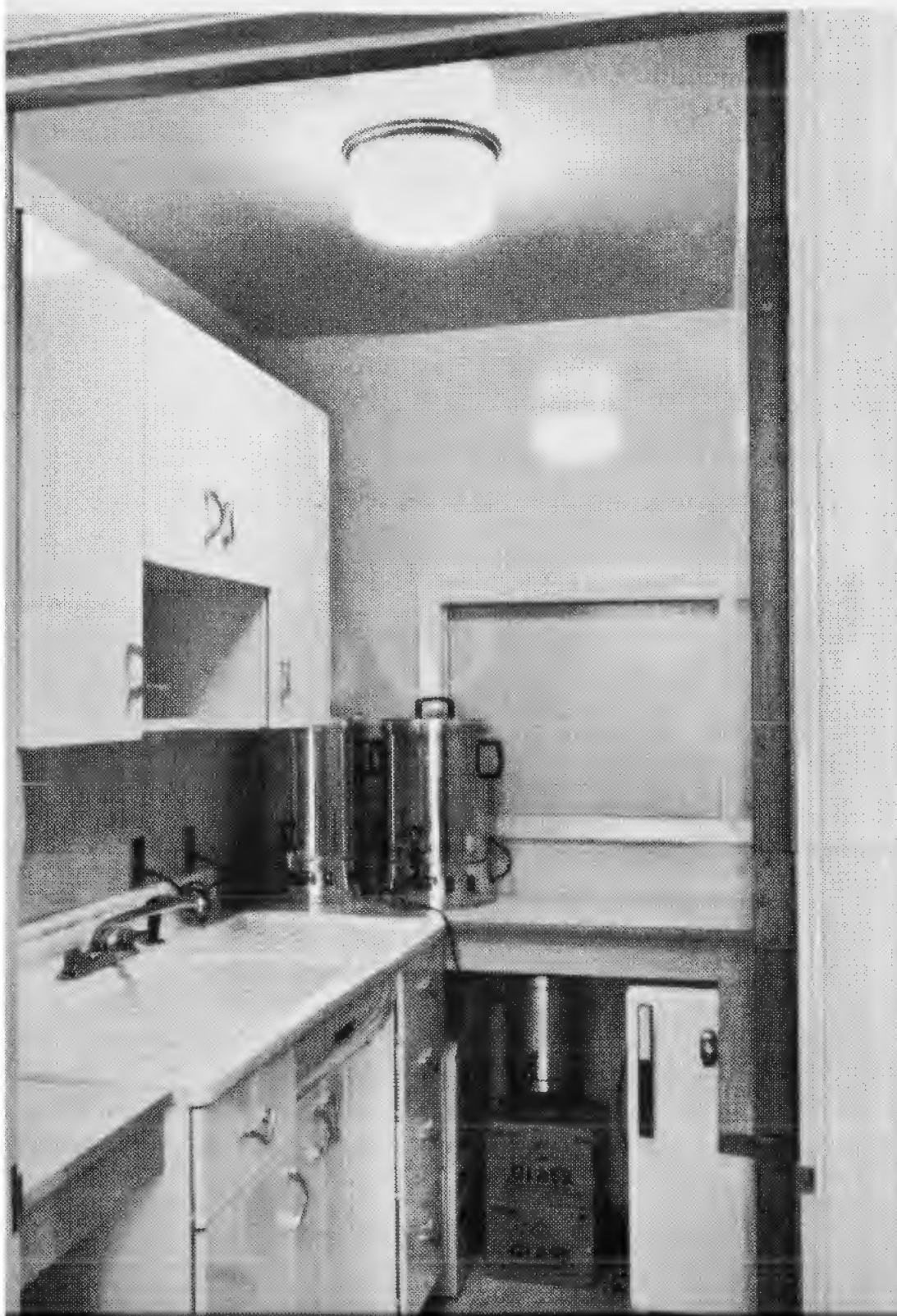
The Robertsons—Frank and Gerry

**A** REAL LIFT to the world of square dancing in Sacramento, Calif., is being provided by the new Robertson Dance Studio there. Combining slick design with beautifully chosen materials, the studio is the concept of square dancers — he is a caller, too — Frank and Gerry Robertson.

The new building, which had its grand opening last spring, houses an inviting square dance store featuring all types of equipment and accessories that are of interest to square dancers and a neat, functional office section as well as the hall itself, which will hold 12 squares. Ample storage space is also provided.

Wide corner windows in the store offer space for display but are also walls of the room, giving great flexibility for arrangement of merchandise. Gay square dance dresses, more sober square dance attire for the men, records, books, P.A. systems, etc. are all tastefully displayed.

Entrance to the studio is thru a foyer which may be entered from the store or from the 6' sidewalk which rims the store side of the build-

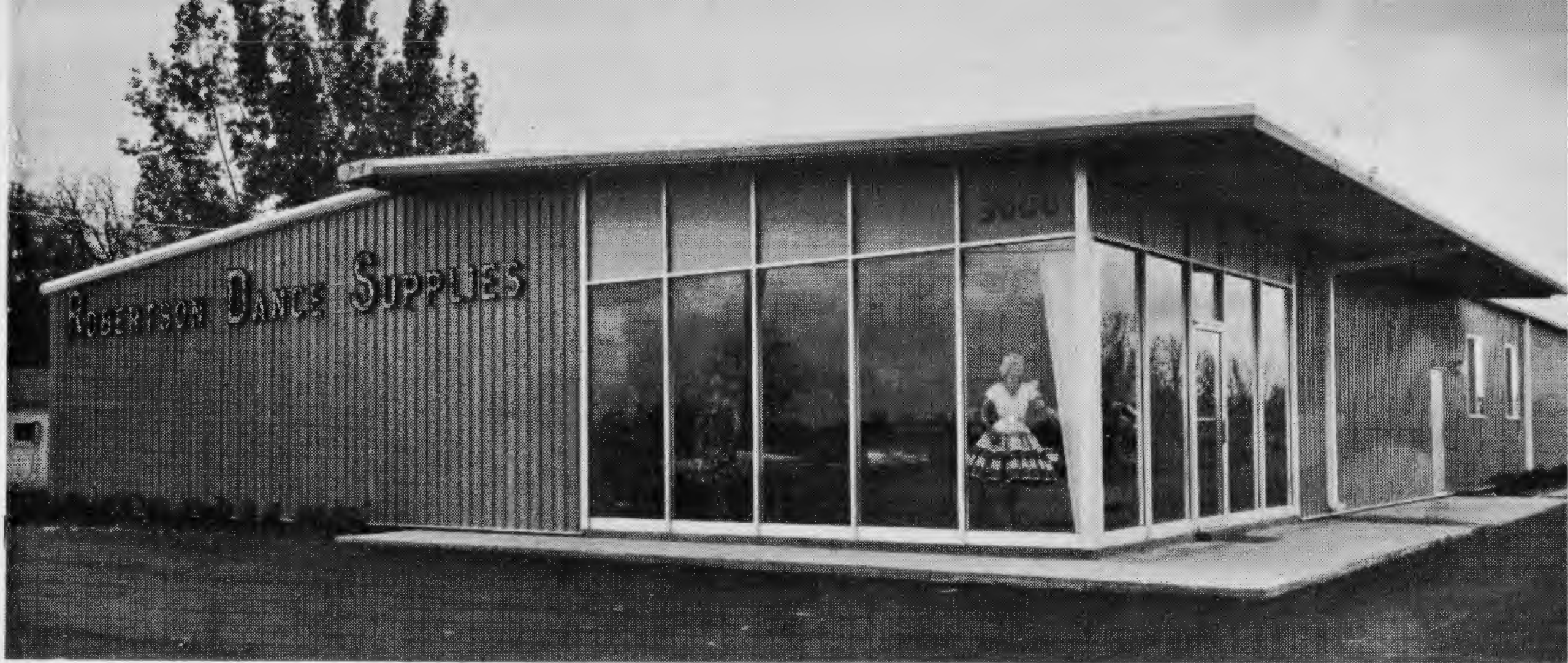


(Top) This neat, attractive foyer greets dancers. Entrance to the dance studio is at the left.

(Center) A complete, well-stocked square dance store caters to the needs of dancers.

(Left) The well-equipped kitchen, ready to provide refreshments for the square dancers.





The Robertson Square Dance "Studio." A corner window provides eye-catching displays. The dance hall is to the right.

ing. Off this foyer is a neat kitchen facility, well-stocked with coffee-makers, dishes, etc. Entry is by Dutch door from the foyer and a pass-thru to the hall on the opposite side of the kitchen makes serving easy.

As one enters the hall from the foyer, the caller's stand is at left and a serving table is adjacent to the pass-thru from the kitchen. The hall with its tiled floor will hold 12 squares and is air-conditioned as is the store, a great boon in the summer heat of Sacramento.

The hall is the result of much research on the part of its owners. Frank and Gerry made many pilgrimages to halls and square dance stores thruout the west, noting features they wished to incorporate into their own building and rejecting those which did not appeal to them. It was a pilgrimage of love for the Robertsons are dedicated to their hobby and to serve their square dance friends. They started their enterprise in their home several years ago, using the garage and family room as a store.

The Robertson Hall is not intended for club work or commercial type dances but for classes and instruction in dancing and calling. The square dance classes will be programmed to fill in a void when no classes with regular clubs are available in the area.

The area Dancers Association and Callers Workshop meet in the hall. There are weekly sessions on Round Dance Basics with the Bill Barrs; Intermediate Round Dance sessions with

the Bill Stapps; Advanced Rounds with the Forrest Richards'. Dick Houlton conducts a twice-monthly Advanced Square Dance Workshop and Lee Helsel has a callers class. This fall saw the start of beginners classes in square dancing.

Area dancers in Sacramento are proud of their efficient and convenient new facility and grateful for the faith and courage of Frank and Gerry Robertson in bringing it to reality.

The perfect setting as dancers enjoy the Robertson Hall.





# WHY an ASSOCIATION ?

*By Ed Gilmore  
Yucaipa, California*

**I**N THE PAST YEAR the number of square dance associations has increased in proportion to the tremendous increase in the popularity of this fine recreational activity. The increase has

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Over recent years we have had requests to print this article which appeared originally in the October 1950 issue of *Sets in Order*. Although written by Ed Gilmore 15 years ago the wisdom of these words is just as pertinent today as it was then. Since 1950 there have been no less than a dozen attempts to organize the square dancing world. The need for creating a "better" national concept of square dancing, for instituting a national publicity and promotional campaign and for soliciting paid memberships have been given as reasons for the instigation of a number of these organizations.

Some of these ideas were presented by exceedingly unselfish, well-meaning individuals whose only desire was to help. Whatever the motives may have been, however, the projects have failed, one by one, for one reason or another. This past month two different square dance publications have come out with two new concepts of the "National Square Dance Association" idea. Who is to say when and where the next will crop up.

We think that this is an excellent time to re-read Ed Gilmore's words and for that reason they are reprinted here.—Editor.

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been more directly in proportion to the increase in the number of square dance clubs. In most areas the associations are dedicated to the service of these clubs which have proven to be the backbone of the square dance movement.

In recent months we hear more and more the question, "Why do we need an association?" This might be a good time for every association to call a general meeting of their officers and delegates and evaluate their association. What is your organization doing for its member clubs and the activity in general? Are you concentrating on unselfish service and the promotion of the dance, its spirit and purpose? Or is your association lost in a maze of rules, regulations, discipline, politics, organization and Roberts Rules of Order?

The term, association, was first used among Congregationalists for a society of the clergy, consisting of a number of pastors of neighboring churches united for the purpose of promoting the interest of religion and the harmony of the churches. It was a cooperative organization, formed for the advancement of a common cause.

Applied to square dancing, the term association should have the same meaning. The



association should have as its purpose the promotion of the interest of square dancing and the harmony of the clubs, their leaders and callers. If it accomplishes this, it is certainly needed and worth while.

### **How Strong?**

The strength of an association is measurable by the strength of its member clubs. The association should concentrate on those services to the club which will insure its permanence and work for the founding of new clubs on a permanent basis. This can be done through education and service but not through dictation. Qualifications for membership and rules of conduct may be prescribed, but no enforcement should be necessary. Square dancing is a self-disciplined activity and associations can concentrate on service to their member groups, secure in the knowledge that groups or individuals who violate the recognized standards of wholesomeness, unselfishness and good fellowship, will eliminate themselves and cease to be a problem.

Folks come to a square dance seeking wholesome relaxation and good fellowship. If they find these things they will continue to come. They should come because they want to be with their friends. They should be eager to bring guests because of their pride in their club's spirit of hospitality and friendliness. Cliques, perfectionism, competition and selfishness are the deadly enemies of the square dance activity, and the association must be constantly on guard to prevent their development. A club is strong when its members attend because they want to. A club is weak when its members attend because of a sense of duty to support it.

### **Association's Purpose**

Any service which aids the club in providing good dancing, good fellowship and wholesome fun should be the undertaking of the association. It should assist in the development of capable callers. It should assist clubs in securing desirable facilities and meeting problems of floors, acoustics, etc. It should assist in the organization of new clubs and the training of leaders. Where needed, a group insurance plan should be provided. It should serve as an educational agency, providing information on the dances, promoting beginner classes and coordinating the efforts of sponsors and instructors to insure uniform instruction in the area.

It should serve as a publicity agency for the area, stimulating interest in the clubs and their activities. It should promote inter-club activities, encouraging the development of the spirit of hospitality and cooperation between clubs and callers. It should sponsor association-wide dances, with emphasis on the educational values as well as the promotion of spirit. If the association dances or festivals are programmed to offer something of real value to all members of the association, regardless of their level of experience, they should be well attended.

The association should cooperate with neighboring associations for the general promotion of the activity. Inter-association activities will advance the knowledge of all concerned, but each association must give first consideration to the needs of the club it serves.

You will notice that the first association was limited to the pastors of neighboring churches. At the local level, the association was effective. Meetings for exchange of ideas were easily attended and the cooperation of all groups was assured because the area was small enough that all groups affected were faced with similar problems and all had a voice in the forming of policies.

### **A National Association**

There are those who feel that if a small association is good, then a big association would be that much better. Like some medicine, this isn't so. An overdose is usually fatal. These people would advocate a national square dancing association. Each year it has been suggested and we have been fortunate to have the leadership of such men as Dr. Lloyd Shaw, who successfully opposed all such efforts.

Such an association would inevitably fall under the control of the aggressive few and attempts would be made to direct and control the activity from national headquarters. Square dancing is a folk activity and no folk activity can be directed from headquarters. The style and the spirit of the dance in each area must come from the people of that area and even in our attempts at local standardization, we find that we must standardize what the people of the area do and not what the leaders think they should do.

The leaders in each area must say, "There go my followers. I must follow them. I am their leader."



# LADIES on the SQUARE



(As Presented by Mildred Smith in the Ladies Sewing Session at the Dallas National Convention)

**IMPORTANT...** There is so much satisfaction in being a square dancer, why not make everyone else happy that you are one—the very best one you can possibly be.

**PLANNING THE LAYOUT...** The attitude of your “home” club is reflected thru you. No one dances well who tugs, strains and looks generally unhappy about the whole thing. Easy does it is the proper method.

**PATTERN ADJUSTMENT...** A good dancer not only is a willing dancer, he or she is always gracious and willing when asked to do any job for the club, whether it be helping with refreshments or helping to sponsor the club caller's class of new dancers. A good dancer doesn't “clique” for he realizes that new and old dancers are very essential to the life and growth of square dancing. Adjust to them all in your dance pattern.

**INSTRUCTIONS FOR CUTTING...** A good dancer is a good listener as well. When the caller is explaining a new figure, don't be a chatterer—be a listener and when it's called you'll know it. Realize that you are only one piece of the whole pattern. The square as a whole won't function without you but do realize that you're only as important as the other 7 people.

**“SEEM” ALLOWANCE...** Perhaps the most important aspect of being a square dancer is the art of getting along with people. Actually this merely means good manners. You as a dancer should constantly study and try to understand the actions of people about you. You'll find this “seems” best.

**JOIN IN THE LAUGHTER...** Dancing is fun; don't take it too seriously. Take time to nourish friendships. Take time to love and be loved. Take time to laugh—at yourself, as well as with others.

**LIP ZIPPER...** Keep your temper to yourself; it's useless to others. Talk to yourself if you're inclined to exaggerate. “Lord, fill my mouth with proper stuff and nudge me when I've said enough.”

And here is a Pattern for Living—*Square Dance Style*, which fits All Sizes:

**MATERIAL REQUIRED:** Love, Tact, Skill, Common Sense, Accuracy, Friendliness, Consistency and Joy.

**NOTIONS NEEDED:** Elasticity, Variety, Sense of Humor, Innerfacing of Forebearing, Backbone Stiffening, Lip-Zipper.

**Measurements:** How wide is your understanding? How long is your patience? How deep is your love?





# STYLE SERIES: ALAMO STYLE ALLEMANDE

**O**F THE VARIOUS *satisfiers* and *eye-catchers* in square dancing, there are few that equal the Alamo Style Allemande — when done correctly.

The movement is simply an interrupted right and left grand, allowing for a two step balance forward and back as one progresses around the square. The balances should be short and we recommend a hands up hold for best effect and greatest comfort.

Starting with our square (1), the dancers (if cued ahead of time) will do a left allemande (2) with the hands up.



Retaining the hand of the corner, the dancers give a right to the partner so that they are in an alternately facing circle (3) rocking first forward, then back (4). Retaining right hands with the partner and releasing left hands, they turn half way around (5) so that the men are facing out and the ladies facing in and all rock forward (6) then back (7).

The motion is continued as the dancers release right hands, retaining lefts, and turn half way around (8) to give a right to the next, etc.

Some excellent drill material for the Alamo Style was presented in the Workshop section of the August 1965 issue of *Sets in Order*.







## STYLE SERIES:

### NINE PIN

#### A SQUARE MIXER

**F**EW SQUARE DANCE mixers have been more widely used than the Nine Pin. The fact that this novelty can be used with few or many dancers, plus the fact that it can be adapted to almost any level of experience, has helped it to retain its popularity over the years.

An ideal time to bring the Nine Pin into play is when there are several dancers sitting out who would like to participate but when there are not enough perhaps to form a complete square (1). The solution is to bring those from the sidelines on to the dance floor and put one person (nine pin) in the center of each complete square. In this way, some

squares will have a man nine pin, others a lady nine pin, (2) standing in the center.

Once all the squares have been *officially outfitted* with their extra dancer, the caller is free to use some warm-up figures, during the dancing of which the dancers completely ignore the ninth member of their group.

An allemande left (3) followed by a right and left grand (4) are some of the calmer dance figures that can be used. The purpose, of course, is to work around the nine pin who just stays in place. This sometimes gets a bit difficult in the execution of an allemande thar star (5) or action through the center of the square such as a right and left thru (6) or a square thru, etc.

Once the preliminaries are over — and a wise caller will see to it that they don't last too long — the nine pin for the first time is brought into the action.

#### #1 swing the nine pin.

If the nine pin is a lady, as in the case of our illustrated square, this call will indicate







that man #1 steps to the center and executes a waist swing for one or two revolutions, depending on the time allowed by the caller (7).

#### #2 swing the nine pin.

Having completed his swing, #1 man returns to his home spot and #2 man steps forward and swings the nine pin (8).

#### #3 swing the nine pin.

This time the third gent replaces the second man in swinging the nine pin (9).

#### And #4 swing the nine pin.

Finally, man #4 steps forward and takes his turn at swinging the lone lady (10) in the center.

Of course, the caller can mix the calls a bit, calling man #3 first, then #2, etc. If the nine pin in the center of the square happens to be a man, then, of course, the lady on the outside in each position numbered will do the swinging with the lone gent.

#### Now circle Up Five and Look Alive

If the nine pin is a lady, as shown here, all the other ladies will join with her to make a circle of five dancers (11) moving clockwise. If the nine pin were a man, then the circle would be made up of five men.

#### Everybody SWING

Mad scramble. The five circling in the middle release hand holds and swing the nearest person (of the opposite sex) leaving one person (hopefully, a new one this time) standing on the outside (12).

To keep things mixed up, it's good to change nine pins from square to square, switching men for women after each episode is completed. Three or four times through the movement is sufficient. If you don't wear the dancers out the first time you introduce the novelty, you'll find they'll want to do it again sometime. It's good for a lot of laughs and it does accomplish the purpose of mixing the dancers.





# OVERSEAS DATELINE



*Ethiopia* . . . Plateau Promenaders at Kagnaw Stn., Asmara, was organized last February with 44 charter members. The club takes its name from its location on a mountain plateau at the 7800-foot level. Dancers (members of the military) are enjoying this station in spite of its isolation as the climate is excellent due to altitude and latitude and the Red Sea is just down the "hill" for boating, etc. George McElroy is caller and teacher for the club and the officers are George Landon, Ed Markey, Peg Ferrell and Joanne Carr.

*Italy* . . . Napolitans Club is located in, of course, Naples and dancing is in the NATO Flamingo Club for enlisted men. The club was organized in August, 1964 and members received their initial dance instruction from Frank Dunnigan. At the present time the club has two squares but no caller; they dance to tapes contributed by Jimmy Heatwole of Washington, D.C. The group has performed for the exclusive Naples Press Club and the Italian Officers' Club and was well-received at both.

—Dane Cox

*Puerto Rico* . . . Sabana Seca Squares has begun its second class and hoped to turn out some graduate dancers in early August. They have also begun a campaign for wider publicity on the Island and it appears to be paying off with gradually increasing numbers of dancers.

—Bill Addison

*Cuba* . . . Gitmo Swingers at Guantanamo Bay continue to progress in spite of everything. They graduated 36 new dancers last spring and on the first night of the new class following, 7 squares showed up. Some 300 people attended a big Square Dance Night at Morin Center. Sometimes the group has visitors who may come down on Navy carriers from the States. One such was a caller, D. J. Lynch, who did some guest tips for the enjoyment of the Gitmo dancers.

—Jerry Higdon

*France* . . . The Sq'Air Divs Club of Metz held a graduation dinner dance on May 26 at 1 Air Div HQ in Metz. 94 club members sat down to the banquet of fine French cookery at 7 P.M. Dancing started at 8:30 P.M. in the nearby recreation centre where the club members were joined by guests from the Chamblazers and One Wing Squares Clubs. Bob Mackley was the caller and seven French nationals were included in the graduating class. Most of them had special reason to be proud of their diplomas which represented not only square dance lessons but lessons in English, as well.

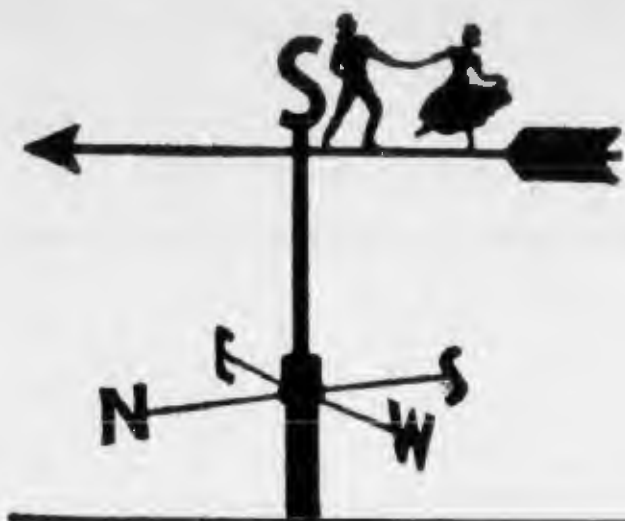
—Fred Potter

*Germany* . . . June 25-27 were the dates of the EAASDC Summer Jamboree hosted by the Wagon Wheels Club at RCAF 3 Wing in Zweibruecken. Jamborees start out with a lot of hard work but the end result here was a tremendous success, with 448 dancers registered, representing some 40 clubs thruout Europe. Even the weather cooperated with "dry" 80-degree temperatures. John Essex, host club caller, announced that he wanted to expose the dancers to as many callers as possible and all in all 28 callers were heard from during the lively weekend.



They're smiling because they've just had 20 weeks of square dance instruction with Bill Higgins and are now members of the Heidelberg Hoedowners in that German city.





# ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles, California 90048.

## Texas

Two clubs are perking along in the Waco area of Texas. Harper Smith calls for Thunderbirds on 2nd and 4th Tuesdays; Joe Abbott for Square 8 on 1st and 3rd Fridays. Joe is a comparative newcomer who spent his learning period under Nathan Hale's tutelage. Square 8 members are making plans for Oktoberfest 65 on October 30 in Waco.

A square dance club was recently organized at Goodfellow AFB and is called Cactus Jacks and Jills. It is composed of military personnel from the base and civilians from nearby San Angelo. Clayton Moulds is President and the club dances 1st and 3rd Wednesdays with Dub and Zelma McDaniel. —*Stephen Kueber*

TSDA-1 — District 1 of the Texas Square Dance Assn. — had their Pioneer Square Dance Festival on July 24 in Beaumont at the Harvest Club. Harper Smith was guest caller.

—*Obie O'Brien*

## Arizona

That a square dance wedding can be a thing of beauty and an expression of friendship was proven on June 19 when Joe Boykin's Shooting Stars saw Marguerite Gilmore and Andy Mink joined in marriage. During the afternoon club members decorated the Osborn Women's Club Hall in Phoenix, turning it into an appropriate bower. The ceremony was performed about 10 P.M. with Rev. Edwin Ford officiating. Dancing took place prior to the wedding and a supper was served afterward. About 125 people were present. —*Abby Estes*

## Nevada

Members of the 8-Teens of Las Vegas, a teen age square dance exhibition group, have been officially designated by Mayor Oran Gragson as Goodwill Ambassadors for the City of Las Vegas. One of their first assignments was to represent Las Vegas at the National Convention in Dallas. Dancers and clubs of the area banded together to raise funds for the young folks to make the Dallas trip.

Square Dancers of Southern Nevada, Inc.

have elected officers in the persons of Don Osman, President; Harry Althouse, V.P.; Bob Marr, Secy.; and Bob Valeri, Treas. The Southern Nevada Callers Assn. have Dixie Welch, President; Gus Guy, V.P.; and Virginia Neff, Secy-Treas.

Pending approval by the Base Commander, Nellis AFB now has its own square dance club, the Stardusters. Made up mostly of military personnel, their dependents and guests, it seems to be a good step in community relations, with a program planned to visit all other clubs in the sector.



At the Maverick Roundup in Casper, Wyo., Marjorie LeClair held the winning and only ticket on an oil painting of her husband, Johnny. Pictured are Johnny, Marjorie and "presenter" Dean Salveson.

## Virginia

The Virginia Highlands Festival of Squares and Rounds took place at the Martha Washington Inn Ballroom at Abingdon on July 31.

—*Ozzie Thaxton, Jr.*

Continental Squares who meet at Fort Monroe, headquarters of the U.S. Continental Army Command, recently received a letter of appreciation and a special citation for community service for their participation in a 27-hour marathon sponsored by the Hampton Recreation Dept. for the benefit of a home for re-



## **ROUND THE OUTSIDE RING**

tarded children. Continentals originated in 1959 with Lt. Col. William Crane as caller-instructor. Master Sergeant Byron Jenkins from Langley AFB is now club caller. The club membership is made up of 26 civilians and 14 military, with Lt. Col. Donald Jenkins serving as President.

Both husbands and wives participated in a style show to model the latest in square dance attire for the Tidewater Twirlers and Merri-macs in Norfolk recently. —*Maxine McKinney*

Jim Schnabel called for 55 squares of dancers who gathered for an annual benefit dance at Wells Field House, Fort Belvoir. Anita and LeRoy Stark cued the rounds. A total of \$800.00 was accumulated for the benefit.



Proud recipients of this year's "Docey" Awards, given in Alexandria, La., for outstanding service to square dancers and callers, were caller Oscar Hilding (second from left) and Will and Lou Wilkinson, holding trophies.

### **Tennessee**

The class that started at the Skyliner Service Club on Sewart AFB near Smyrna became the Mid-State Mixers Square Dance Club. Herb Egender from Washington, D.C. was the special caller for graduation "exercises." The club dances every Friday night and square dance passers-thru are welcome to visit.

—*Janell Mickell*

### **Louisiana**

Square dancing was born about a year ago in the "yamland" city of Opelousas. At that time the Circle Eight Club was organized and now meets every Friday night at the Opelousas

Inn Hotel with Mac Miller calling. The club is having a dance in conjunction with the Annual Yambilee Harvest Festival on October 9 with Andy Andrus as guest caller. Dancers are invited to join the fun.

The Hoedowners of New Iberia recognized their French ancestry with a Little Patee theme at their 2nd Square Dance Festival in the City Park on August 7. Snookey Brashear, Bruce Lane Welsh and Mac McCoslin were headlined as callers.

—*Bea Beadle*

### **Florida**

Marathon Key Hoppers held their 2nd Annual Key Hop Dance on July 31 at the Chamber of Commerce Patio, which is their regular home. Les Linn of Miami was the caller. Guests who attended qualified for the Key Hopper badges earned, of course, by hopping along the Florida Keys to Marathon. Key Hoppers dance 1st, 3rd and 5th Saturdays all year 'round and welcome visitors.

*Marilyn Fogelstad*

### **California**

San Diego caller Buzz Brown was married to Nancy Hubble on June 5 at the First Baptist Church in La Jolla. There was a square dance reception at the Pacific Beach Women's Club immediately after the marriage ceremony, with many square dance friends at hand to wish the happy couple well.

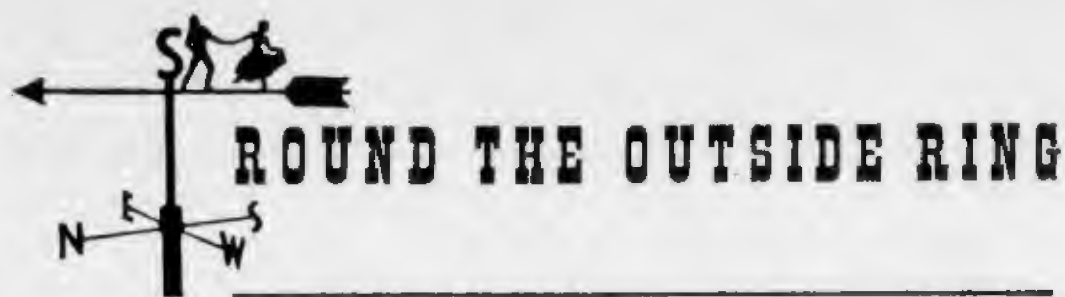
—*Bobbi Payne*

A square dance float entered by the Banjo Pickers Club who meet in Westminster was awarded the Mayor's Trophy, second highest honor in the Huntington Beach 61st Annual Independence Day Parade. Banjo Pickers are perennial prize winners at this yearly event, capturing honors with the imaginative creativity of their entries.

Herb and Velma Perry, in Lancaster, have earned themselves deserved praise for their work with the square dancing younger set. Since the first class of children which they formed back in 1948 at Jane Reynolds Park they have assembled dancers in several age groups and formed exhibition squares with special costumes, lighting effects, etc. This does not take away from the "regular dancing" aspect of their classes. The young dancers were seen in action at the Far Western Convention in Seattle in July.

On the teen scene in the Los Angeles area, the Teen Square Dance Assn. held their Summer Dance at the Veterans Memorial Hall in Long Beach on August 8. A new teen club is





reported to be started at Edwards Air Force Base, with Monty Montgomery calling. President-elect of the San Diego Junior Dancers Assn. is Sue McCullough. Swing 'n' Teens of Ontario had a "come as you are" party and the members did! Shirts and Flirts went dark for the summer but were looking forward to renewing activities in September.

—Chas. Naddeo

Osa Mathews, caller in Palm Springs, will give a "fan" dance on November 21 at the Palm Springs Pavilion. Admission is by showing of an "Oh Oh Oh Osa Fan Club Badge," available from the Palm Springs Circle O Club.

—J. N. Harrison

### Georgia

Gala Cotton Picken Squares extend an invitation to square dance travelers to visit them any Wednesday at the Armed Forces YMCA in Columbus.

East Alabama and West Georgia Square Dance Federation hosted the Summer Splash and Square Up on July 24 in La Grange, with swimming during break-time. Harry Lackey from North Carolina was the caller.—Jim Isom

### D. C. Area

The Capital Callers Cooperative will present the 2nd Annual Thanksgiving Cotillion on November 26-27 at the Sheraton-Park Hotel in Washington, D.C. Callers will be from the local list of Cooperative members. Write Dolly Sparrough, 2101 Amherst Rd., Lewisdale, Md. for information.

### New Jersey

When square dancer Sgt. Vic Wall went to Korea some years ago he found an orphanage which needed help so Wall, a member of Cali Hoes Square Dance Club, enlisted caller and dancer friends in putting on a benefit. Held at the Hayloft in Asbury Park, the dance netted a considerable sum for the Holt Orphanage in Seoul, with Roy Keleigh, Mike Gray, Glen Cooke, Bob Fellman, Bob Kellogg, Beulah Samec and Harold Holmes donating calling services.

—Harry Barr

### Oklahoma

The Southwest District of Oklahoma will have their Fall Festival in the Wilbarger



Gov. John King (center) tried a tip at the New England Convention, Manchester, N.H. With him are Jim Mayo, Charlie Baldwin, George Elliott and Don Scott.

—Photo by Joe Roark

Memorial Auditorium in Vernon on October 2. This will be called by district callers and guests with Terry McCarty of Weatherford as Chairman.

—Edward Baggett

### Illinois

It'll be "7 Come 11" in Aurora; that's the theme of the Illinois Square Dance Callers Assn.'s 11th Annual Fall Festival to be held on November 7 from 2-10 P.M. at the Aurora YMCA. The planners promise "something for everybody" on the extensive program. For information write Will Mills, 3818 N. Sacramento Ave., Chicago 18.

### Nevada

The Prairie Schooners Square Dance Festival is planned for October 9-10 in Sidney. Sox and Jerry Loudon and Bob Parrish of Sinclair, Wyo. will be M.C.'s.

—George Hare

### Canada

The Entrance Square Dance Club of Hinton, Alberto, held its annual Jubilee Dance in the Athabasca Valley Hotel on July 3 with Joe Lewis calling and entertaining on his combo accordion. 24 squares attended with the "Fack" Fackenthalls of Florida winning the cash prize awarded the couple who had come the greatest distance.

—Agnes Truxler

Dancers in the Prairie Squares Club of Grande Prairie, Alta., decided in 1964 to encourage long distance square dance visiting. They originated a trophy called the Swan named for the Trumpeter Swan which inhabits the area and which also appears on the Civic Emblem. The trophy itself is carved from one piece of 2 x 6 white birch and stands 20" high. Mrs. Francis Koeffler was the artist. Members of any regular square dance club are eligible to earn the Swan by travelling the greatest distance to square dance. So far the trophy has travelled almost 3000 miles.

—Mrs. Morris Smith





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*Sets in Order*

# WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

*October 1965*

**T**HE OLD WAGON WHEEL SPIN and wagon wheel allemande come in for a bit of dusting off this month. George Elliott turns back the pages of his notebook for some very enjoyable variations on a theme which should provide club workshops and classes with a great deal of enjoyable challenge.

Allemande left and a right to your girl  
It's a wagon wheel so make it whirl  
Make a wagon wheel with the pretty little girl  
Hub fly out and the rim fly in  
Go all the way around  
Catch her by the right and box the gnat  
Then pull her by  
Corners all box the flea like a left allemande  
And walk right into a right and left grand

Allemande left and a right to your girl  
It's a wagon wheel and you make it whirl  
Make a wagon wheel with the pretty little girl  
Hub fly out on a heel and toe  
Go all the way around  
A right to her and a left to the next for a do paso  
Her by the left and corner by the right  
Back to her and you hang on tight  
Go all the way around to the right hand lady  
For an Alamo style  
Catch her by the right and you balance awhile  
You balance in and balance out  
Swing by the left turn half about  
You balance out and balance in  
Swing by the right to a left allemande  
Back to your own go right and left grand

One and three you bow and swing  
Go round and round with the pretty little thing  
Now promenade the outside ring  
Go half way round  
Go half way round to an eight hand ring  
Circle left with the dear little thing  
Allemande left and a right to your girl  
It's a wagon wheel and you make it whirl  
Make a wagon wheel with the pretty little girl  
Now bend the line  
Head two cross trail thru  
Find old corner a left allemande  
Partner right, right and left grand

Allemande left and a right to your girl  
It's a wagon wheel but you leave it whirl  
Men step in behind your maid  
It's Indian style you promenade  
Gals turn back and weave the ring  
Go all the way till you meet again  
Partners all a right hand around  
And allemande left when you come down

Allemande left and a right to your girl  
It's a wagon wheel but you leave her whirl  
Catch her by the left for a do paso  
Her by the left and the corner right  
Back to your own an allemande thar  
Boys back up a right hand star  
Pass nose to nose in a half sashay  
A wrong way grand go on your way  
Hand over hand go round the ring  
Meet your own a right elbow swing  
All the way around  
Find old corner left allemande

Head two go forward and back  
Same four swing thru two by two  
To a star thru  
Then circle four with the outside two  
Head gents break and make two lines  
Forward eight and back in time  
Across from you a right and left thru  
Now turn the girl and pass thru  
Girls turn left pass one man  
Now allemande left and a right to the girl  
A wagon wheel and you make it whirl  
Make a wagon wheel with the pretty little girl  
Hub back out a full turn around  
And circle up eight when you come down  
Head gents break and make that line  
Forward eight and back in time  
Box the gnat across from you  
Now pass thru and turn back  
Across from you a right and left thru  
Gents turn right and pass one girl  
There's old corner, left allemande

Allemande left and a right to your girl  
A wagon wheel and you make it whirl  
Make a wagon wheel with the pretty little girl  
Hub back out just half way  
Go the wrong way  
A right and left to a left allemande

Allemande left and a right to your girl  
A wagon wheel and you leave it whirl  
Girls stay there  
Gents star left in the middle of the square  
All the way around  
Meet your own a right hand around  
Allemande left when you come down

Allemande left and a right to your girl  
A wagon wheel and you make it whirl  
Make a wagon wheel with the pretty little girl  
The hub fly out on a heel and toe  
Go all the way around  
Go right and left to a do paso  
Her by the left and the corner by the right  
Back to her a left hand around  
A right to the corner and pull her by  
Allemande left and you know why



Allemande left and a right to your girl  
 It's a wagon wheel and you leave her whirl  
 Catch her by the left for an allemande thar  
 Boys back up a right hand star  
 Shoot that star to the next little girl  
 A wagon wheel but you leave her whirl  
 Catch her by the left for a do paso  
 Her by the left and the corner right  
 Back to her a left hand swing  
 Gents star right go cross the ring  
 That's old corner, left allemande

Allemande left and a right to your girl  
 It's a wagon wheel and you make it whirl  
 Make a wagon wheel with the pretty little girl  
 Hub fly out just half way  
 Go the wrong way  
 A right to your own  
 Go left and right to a wrong way thar  
 Boys back up a left hand star  
 Shoot that star with a full turn around  
 Same girl a wagon wheel when you come down

Same old girl, same old wheel  
 The faster you dance the better you feel  
 Hub fly out just half way  
 Go the wrong way  
 A right to your own  
 Go left and right to a wrong way thar  
 Boys back up a left hand star  
 Shoot that star a full turn around  
 Same girl a wagon wheel when you come down  
 Same old girl, same old wheel  
 The faster you dance the better you feel  
 Hub fly out just half way  
 Go the wrong way  
 A right and left to a left allemande  
 Find your own go right and left grand

#### CENTER GIRLS #2

By Julius King, Lexington, Massachusetts

Heads go forward, back with you  
 Double swing thru two by two  
 Right, left, then a right and left  
 Girls (centers) run, wheel and deal  
 Face those two and star thru  
 Double swing thru the outside two  
 Right and left, then right and left  
 Girls (centers) run, wheel and deal  
 Face those two go right and left grand  
 Every other girl with every other hand

#### TOUGH

#### ANYONE FOR TENNIS?

By Sam Grundman, Berkeley, California

Heads right and left thru, swing thru  
 Cast off three-quarters, girls turn back  
 Pass thru, swing thru  
 Ends circulate, centers swing half  
 Cast off three-quarters, girls turn back  
 Star thru, swing thru  
 Centers circulate, ends turn back  
 Cast off three-quarters  
 Star thru, swing thru  
 Centers swing half, ends turn back  
 Cast off three-quarters, left allemande

#### SINGING CALL

#### THAT'S WHERE MY MONEY GOES

Dance and Calls by Vaughn Parrish,  
 Boulder, Colorado

Record: Kalox K-1047

OPENER, BREAK, ENDING:

Join your hands and circle left, go movin'  
 round the ring

Walk all around your corner, turn partner left  
 (or see saw your own) and then

Gents—make a right hand star and roll it all  
 the way round the land

Then allemande left and weave around that ring

\*I work my fingers to the bone, so I can  
 take more dollars home

Do-si-do when you meet your maid, take her  
 hand and promenade

My gal wears fancy clothes, square dance  
 shoes and petty coats

Hey — that's where my money goes!

ALTERNATE PATTERN FOR BREAK & ENDING:

\*I'm workin' over time at the mill, tryin' to  
 pay for my baby's bills

Do-si-do when you meet your maid, take  
 her hand and promenade

My gal drives a limousine, you know who  
 buys the gasoline

\*Bargain basements, sales galore, bill  
 collectors at my door

Do-si-do when you meet your maid, take  
 her hand and promenade

My gal lives like a movie star, pink champagne  
 and caviar

FIGURE:

Head (side) ladies chain across you do, turn  
 the girl and square thru

Count — four hands around that town

Go right & left thru the outside two, stick out  
 a right & swing thru

Then a grand ole right & left around — go —

It's in & out around until you do-si-do your maid

Go back and swing the corner gal and everybody  
 promenade

\*\*My gal wears fancy clothes, reptile shoes &  
 nylon (or rolled down) hose

Yeah man — that's where my money goes!

ALTERNATE PATTERN FOR FIGURES:

\*\*Promenade that pretty queen, see her  
 fancy clothes, I mean

SEQUENCE: Opener, Fig twice heads, break,  
 figure twice sides, ending:

TAG: Bow to the partner and the corner, Joe—  
 See there boy where your money goes!

#### SPECIAL WORKSHOP EDITORS

June Berlin . . . . .	Workshop Coordinator
Joe Fadler . . . . .	Round Dance Editor
Bob Page . . . . .	Square Dance Editor
Don Armstrong . . . . .	Contra Dance Editor
Ken Collins . . . . .	Final Checkoff



### STRINGBEANS

By Bill Stringer, Livermore, California

One and three square thru  
Full around to the outside two  
Do sa do go all the way around  
Ocean wave when you come down  
Rock it up and come on back  
Four ladies do a U turn back  
Wheel and deal and then  
Star thru, two lines of four  
Forward up and back, pass thru  
Wheel and deal, double pass thru  
First couple left, next right  
Move on to the next  
Ladies chain go straight across  
Star thru, center two U turn back  
Box the gnat, pull 'em by  
Look out man, allemande left

### GOOD THOUGHTS ON 8 CHAIN THRU

#### ONE OR FIVE

By Don Cameron, Glendora, California

Couples one and three swing and whirl  
Lead to the right and circle four  
Head gent break and make a line  
Forward four and back in time  
Star thru and inside arch  
Dive thru and a right and left thru  
Turn the girl and pass thru  
Eight chain one, go right and\*  
Left allemande

\*May use eight chain five, fill in patter

#### TWO OR SIX

By Don Cameron, Glendora, California

One and three move up to the middle and back  
Half square thru and then  
Right and left thru the outside two  
Now eight chain two, go right and left and then\*  
Right and left thru the outside two  
Dive thru and square thru three-quarters round  
Look for the corner, allemande left

\*May use eight chain six, fill in patter

#### THREE OR SEVEN

By Don Cameron, Glendora, California

One and three swing and whirl  
Lead out to the right and circle four  
Head gent break and make a line  
Eight to the middle and come on back  
Star thru and inside arch  
Dive thru, pass thru  
Right and left thru the outside two  
Eight chain three, go right, left, right\*  
Left allemande

\*May use eight chain thru, fill in patter

#### FOUR OR EIGHT

By Don Cameron, Glendora, California

Couples one and three move up to the middle  
And come on back  
Square thru four hands you do  
Right and left thru the outside two

Eight chain four, count four hands you do\*  
Then right and left thru and turn the girl  
Allemande left

\*May use eight chain thru, fill in patter

### WHIRLY CHAIN

By Don Cameron, Glendora, California

Two and four forward up and back  
Half square thru and an eight chain  
Heads go four, sides go three (fill in patter)  
Center four box the flea  
Change girls, star thru  
Pass thru to a left allemande

### SINGING CALL\*

#### TOO LATE

By Ed Gilmore, Yucaipa, California

**Record:** Sets in Order 158, Flip instrumental  
with Ed Gilmore

OPENER, BREAK and CLOSER

Go forward eight to the middle then back  
The four little ladies back to back  
The men promenade to the right  
Go all the way

The girls step out behind your man  
Star all eight with your left hand  
Turn that star awhile

\*The men reach back (pull 'em thru)

Grand right and left around you go  
You'll meet that same little girl you know  
Do sa do around her then allemande left  
Now promenade your lady fair  
You promenade around the square  
Like the boy next door and the girl across  
the street

FIGURE

Head two couples back to back  
Go half way round the outside track  
And when you meet star thru  
And then a right and left thru  
Turn your girl and then square thru  
Count four hands you do  
And with the sides you make a right hand  
star (once around)

A full turn around, the girls will  
Turn and swing that man around  
You swing and then left allemande and  
promenade

You promenade 'em two by two  
You dance a new one home with you  
That pretty little girl that lives across the street  
Caller's Note: In some areas timing will permit  
a swing at home.

\*Reach Back and Pull 'em Thru: Men reach back  
with right hand over left arm, pull lady thru in  
front of them. Girls turn to face this man.  
Men DO NOT TURN AROUND.

TAG LINE: And swing that girl who lives  
across the street

SEQUENCE: Opener, figure twice, middle break,  
figure twice and closer



## EASY TWO-STEP

### OMAHA

By Lloyd and Maizie Poole, Omaha, Nebraska

**Record:** Keeno 2320

**Position:** Diag Open-Facing for Intro, Closed pos M facing LOD for Dance

**Footwork:** Opposite, directions for M except as noted

#### Meas INTRODUCTION

**1-4 Wait; Wait; Apart, —, Point, —; Together (to Closed), —, Touch, —;**

In Diag Open-Facing pos wait 2 meas: Step back diag twd RLOD and COH on L, point R twd partner; Step twd partner on R turning to face LOD in CLOSED pos, touch L beside R.

#### DANCE

**1-4 Fwd Two-Step; Fwd Two-Step; Walk, —, 2 (Face), —; Side, Close, Side, Touch;**

In Closed pos facing LOD do 2 fwd two-steps: Walk fwd 2 steps L,R adjusting to face wall (W face COH) on second step; Step swd LOD on L, close R to L, step swd LOD on L, touch R to L.

**5-8 Side, —, Close, —; (Scissors) Side, Close, Cross, —; Turn Two-Step; Turn Two-Step;**

In Closed pos facing wall step swd RLOD on R, hold 1 ct, close L to R, hold 1 ct; (Scissors) Step to side RLOD on R, close L to R, XRIF (W also XIF), hold 1 ct; Do 2 turning two-steps ending to face LOD in CLOSED pos.

**9-12 Fwd Two-Step; Fwd Two-Step; Walk, —, 2 (Face), —; Side, Close, Side, Touch;**

Repeat action of meas 1-4.

**13-16 Side, —, Close, —; (Scissors) Side, Close, Cross, —; Turn Two-Step; Turn Two-Step;**

Repeat action of meas 5-8 ending in SEMI-CLOSED pos facing LOD.

**17-20 Fwd, —, Point, —; Back, Close, Fwd, —; Apart (Face), —, Point, —; Together, —, Touch, —;**

In Semi-Closed pos step fwd on L, point R fwd; Step back RLOD on R, close L to R, step fwd LOD on R, hold 1 ct; Step swd twd COH (W twd wall) on L turning to face partner join trailing hands (M's R, W's L) point R twd partner; Step together to CLOSED pos on R, touch L to R.

**21-24 Side, Close, Side, Touch; Side, Close, Side (Turn), Touch; Turn Two-Step; Turn Two-Step;**

In Closed pos facing wall step swd LOD on L, close R to L, step swd LOD on L, touch R beside L; Step swd RLOD on R, close L to R, step swd RLOD on R maneuvering to face RLOD, touch L to R; Do 2 turning two-steps ending in SEMI-CLOSED pos.

**25-28 Fwd, —, Point, —; Back, Close, Fwd, —; Apart (Face), —, Point, —; Together, —, Touch, —;**

Repeat action of meas 17-20.

**29-32 Side, Close, Side, Touch; Side, Close, Side (Turn), Touch; Turn Two-Step; Turn Two-Step;**

Repeat action of meas 21-24.

**33-36 Fwd Two-Step; Fwd Two-Step; Roll, —, 2, —; 3, —, 4, —;**

In Semi-Closed pos do 2 fwd two-steps: Do a slow LF roll (W rolls RF) prog LOD L,R,L,R ending in SEMI-CLOSED pos.

**37-40 Fwd Two-Step; Fwd Two-Step; Twirl (Walk), —, 2, — (to Closed); Walk, —, 2, —;**

In Semi-Closed pos do 2 fwd two-steps: Walk fwd 2 steps, L,R as W makes a diag RF twirl twd COH under joined lead hands (M's L, W's R) ending in CLOSED pos facing LOD; Walk fwd 2 steps L,R in Closed pos.

DANCE GOES THRU TWO TIMES

**Ending:** On meas 39, instead of diag twirl to Closed pos, W completes twirl prog LOD; Step apart twd COH (W twd wall) on L, join trailing (M's R, W's L) hands point R twd partner and bow.

## EASY WALTZ

### ALABAMA WALTZ

By Bob and Helen Smithwick, San Diego, Calif.

**Record:** Grenn 14074

**Position:** Open—Facing

**Footwork:** Opposite, directions for M except as noted

#### Meas INTRODUCTION

**1-4 Wait; Wait; Apart, Point, —; Together, Touch, —;**

In Open-facing pos M's R and W's L hands joined wait 2 meas: Step apart on L, point R twd partner, hold 1 ct; Step twd partner and slightly twd RLOD on R, touch L to R with joined hands twd RLOD, hold 1 ct.

#### DANCE

**1-4 Fwd Waltz, 2, 3; W Wrap LF, 2, 3; Fwd Waltz, 2, 3; Fwd (Face), Side, Close, (to Closed);**

Start M's L ft waltz fwd and slightly away down LOD, L,R,L; M waltz fwd LOD short steps R,L,R at same time lowering joined hands to W's waist as W does a LF wrap in 3 steps to end facing LOD and extending her R arm across in front of her chest with partners ending in WRAP pos with W at M's R side M's L and W's R hands joined at W's chest and M's R and W's L hands joined at W's waist; In Wrap pos waltz fwd L,R,L; Release M's R and W's L hands and retain others step thru twd LOD on R (W on L) to face partner in CLOSED pos M's back to COH, step swd LOD on L, close R to L.

**5-8 Bal Back—, —; 1/4 RF Manuv, 2, 3; Waltz (R), 2, 3; (R), 2, 3 (to Open);**

In Closed pos bal twd COH on L (W fwd on R), hold 2 cts; Start fwd on R turning 1/4 RF to face RLOD, step swd twd wall on L, close R to L; Start bwd on M's L ft



- do 2 RF turning waltzes down LOD L,R,L; R,L,R to end in OPEN-FACING pos.
- 9-12 Fwd Waltz, 2, 3; W Wrap LF, 2, 3; Fwd Waltz, 2, 3; Fwd (Face), Side, Close (to Closed);**  
Repeat action of meas 1-4.
- 13-16 Bal Back, —, —; 1/4 RF Manuv, 2, 3; Waltz (R), 2, 3; Waltz (R), 2, 3 (to Semi);**  
Repeat action of meas 5-8 except to end in SEMI-CLOSED pos facing LOD.
- 17-2 Fwd Waltz, 2, 3; Twinkle LOD, 2, 3 (to Rev Semi); Twinkle RLOD, 2, 3 (to Semi); Fwd Waltz, 2, 3;**  
In Semi-Closed pos waltz fwd LOD L,R,L; Step fwd turning to face partner, side in LOD on L turning to REV SEMI-CLOSED pos facing RLOD, close R to L; Step fwd RLOD on L turning to face partner, swd in RLOD on R turning to SEMI-CLOSED pos facing LOD, close L to R; Waltz fwd LOD R,L,R.
- 21-24 Fwd Waltz, 2, 3; Twinkle LOD, 2, 3 (Rev Semi); Twinkle RLOD, 2, 3 (to Semi); Fwd Waltz, 2, 3 (to Closed);**  
Repeat action of meas 17-20 except to end in CLOSED pos M's back to COH.
- 25-28 (Canter) Back, —, Close; Back, Touch, —; (Canter) Fwd, —, Close; Manuv, 2, 3 (to Closed);**  
In Closed pos step bwd twd COH on L, hold 1 ct, close R to L; Step bwd L, touch R to L, hold 1 ct; Step fwd twd wall on R, hold 1 ct, close L to R; Step fwd R turning 1/4 RF to face RLOD, swd twd wall on L, close R to L.
- 29-32 Waltz (R), 2, 3; Waltz (R), 2, 3; Waltz (R), 2, 3; Twirl, 2, 3 (to Open);**  
In Closed pos start bwd on M's L do 3 RF turning waltzes down LOD L,R,L; R,L,R; L,R,L; M waltz fwd R,L,R as W does 1 RF twirl under joined M's L and W's R hands to end in OPEN-FACING pos to repeat dance.

DANCE IS DONE A TOTAL OF THREE TIMES

### NEW LABEL

#### PASS ME BY

By John and Bunny Murray, LaVerne, Calif.

**Record:** ARD 1101

**Position:** Open, facing LOD

**Footwork:** Opposite, directions for M except as noted

**Meas**

#### INTRODUCTION

- 1-4 Wait; Wait; Circle Away, 2, 3, 4; Walk, Fwd Rock, Back Rock, Recover;**  
In Open pos facing LOD wait 2 meas: Starting with L ft circle away and back to partner in 4 steps L,R,L,R; Step fwd on L, step fwd R checking fwd motion, rock back on L, recover on R touching L to R.

#### PART A

- 1-4 Walk, 2, 3, Brush; Walk, 2, 3, Brush; Vine Apart, 2, 3, Point; Vine Tog, 2, Face, Touch (to Butterfly);**  
In Open pos walk fwd LOD L,R,L, brush

R; Walk R,L,R, brush L; Releasing hands vine apart side L, cross R behind L, side L, kick-point R (W L) and snap fingers at the same time (kick-point diag twd LOD and partner with upper body turned twd partner and leaning back, both hands raised, snap fingers with fwd motion); Step side R, cross L behind R, side on R turning to face partner, touch L in BUTTERFLY pos M facing wall.

- 5-8 Side, Close, Side, Touch; Side, Behind, Side, Close/Thru (to Closed); Turn Two-Step, Turn Two-Step; Turn Two-Step, Turn Two-Step (to Open);**

In Butterfly pos step side on L, close R to L, step to side on L, touch R; Still in Butterfly pos step to side on R, cross L behind R, step to side on R, then quickly close L to R and quickly cross R over L at same time changing to CLOSED pos; In quick time do 4 turning two-steps down LOD to end in OPEN pos facing LOD.

- 9-12 Walk, 2, 3, Brush; Walk, 2, 3, Brush; Vine Apart, 2, 3, Point; Vine Tog, 2, Face Touch (to Butterfly);**

Repeat action of meas 1-4.

- 13-16 Side, Close, Side, Touch; Side, Behind, Side, Close/Thru (to Closed); Turn Two-Step, Turn Two-Step; Turn Two-Step, Turn Two-Step;**

Repeat action of meas 5-8 ending in OPEN pos facing LOD.

#### PART B

- 17-20 Walk, 2, 3, Brush; Change Sides, 2, 3, Brush; Change Sides, 2, 3, Brush; Walk, 2, 3, Brush;**

In Open pos walk LOD L,R,L, brush R; Change sides making an arch with M's L and W's R arms crossing behind W R,L,R, brush L to L OPEN pos facing LOD; Change sides again taking M's R and W's L hands M crossing behind W L,R,L, brush R to OPEN pos facing LOD; Walk fwd R, L,R, brush L to end in OPEN pos.

#### INTERLUDE

- 1-4 Circle Away, 2, 3, 4; Circle Back, 2, 3, 4; Walk Fwd, 2, 3, Touch; Back Up, 2, 3, Touch;**

In snappy marching steps circle away in 4 steps and back in 4 steps, starting with L ft and ending in Open pos: In Open pos march LOD L,R,L, sharply touch R; Back up R,L,R, touch L to end in Open pos to start dance over.

SEQUENCE: A, B, Interlude, A, B, A, B, Tag

TAG:

- 1-2 Side, Touch Behind, Side, Touch Behind; Twirl, 2, Apart, Point;**

Last time thru Part B end facing partner in BUTTERFLY pos, step to side on L, touch R behind L, step to side R, touch L behind R; Step L,R in place as W twirls RF under M's L and W's R arm change hands to M's R and W's L, step apart on L, point R for Bow and Curtsy.



Here is some additional material by Chuck Raley on some of the newer movements.

### **DIXIE DAISY #1**

By Chuck Raley, Lakewood, California

Head ladies chain across  
Heads lead right circle four to a line  
Forward eight and back you reel  
Pass thru, wheel and deal  
Double pass thru, centers in  
Cast off three-quarters round  
Forward eight and back you reel  
Pass thru, wheel and deal  
Dixie daisy, go across and back  
Centers in, cast off three-quarters round  
Pass thru, U turn back  
If the girl's on the right roll away  
If the girl's on the left, left allemande

### **DIXIE DAISY #2**

Heads lead right, circle to a line  
Forward eight, back you reel  
Pass thru, wheel and deal  
Dixie Daisy, go across and back  
Centers in, cast off three quarters round  
Pass thru, wheel and deal  
Dixie Daisy, go across and back  
Centers in, cast off three quarters round  
Pass thru, wheel and deal to a left allemande . . .

### **DIXIE DAISY #3**

Number one couple face your corner box the gnat  
Heads cross trail, around one, line up four  
Pass thru, wheel and deal  
Dixie Daisy, go across and back  
Centers in, cast off three quarters round  
Pass thru, wheel and deal  
Dixie Daisy, go across and back  
Centers in, cast off three quarters round  
Pass thru, ends fold  
Star thru, got lines at the heads  
Wheel and deal, face those two  
Left allemande . . .

### **SQUARE CHAIN THRU**

Heads go up and back with you, square chain thru  
(Right pull by, face partner turn by the left, girl by the right, turn the boys by the left, step ahead)  
Circle up four, heads break to a line of four  
Pass thru, wheel and deal  
Center four swap around, left allemande . . .

### **CHAINING THE SQUARE**

Sides go right and circle up four  
Sides break to a line of four  
Two ladies chain across  
Star thru across from you  
Square chain thru  
Two lines of four facing out  
Bend the line, go up and back  
Two ladies chain across  
Star thru across from you  
Square chain thru  
Two lines of four facing out  
Bend the line and star thru  
Square thru three quarters round, left allemande . . .

### **CALIFORNIA TWIRL WITH ENDS TURN IN**

By Harper and Ray Smith, Celina, Texas

One and three half sashay  
Up to the middle back that way  
Cross trail thru around two  
Line up four  
Forward eight and back with you  
Pass thru—arch in the middle  
Ends turn in, circle four  
In the middle of the floor  
One time around and then  
With the lady on the right California twirl  
Right and left thru the outside two  
Dive thru, right and left thru in the middle  
Pass thru, split this couple, line up four  
Pass thru, arch in the middle  
Ends turn in, circle four one turn  
With the lady on the right California twirl  
Right and left thru the outside two  
Dive thru, pass thru, split two  
Go around just one, down the middle  
Cross trail thru and  
With the corner left allemande . . .

### **SWINGIN' DIXIE**

By Bob Kent, Warwick, Rhode Island

Head ladies chain you do  
Heads double swing thru  
Sides promenade three-quarters  
Line of four arch in the middle  
Sides wheel in  
Dixie chain thru the arch  
Ladies left, gents right, U turn back  
Look for the corner, left allemande

### **CIRCULATE BREAK**

By Monty Montooth, Fayetteville, North Carolina  
Heads to the middle and square thru  
Four hands around that's what you do  
Do sa do the outside pair  
Make an ocean wave and balance there  
Swing thru, meet a new date  
Balance once, girls circulate  
Rock forward and back just like that  
Men swing half and box the gnat  
Right and left thru the same old two  
Turn right around and square thru  
Three-quarters round on the side of the land  
Corners all left allemande

### **CONTRA CORNER**

### **HULL'S VICTORY**

Traditional

Suggested music: FD 1065 Hull's Victory  
1, 3, 5, etc. active but do NOT cross over  
Right hand to partner, left to opposite  
Balance four in line  
Turn opposite by the left, go twice around  
Turn partner by the right, left to opposite  
Balance four in line  
Swing your partner in the center  
Down the center with your partner  
Turn alone and come back home  
Cast off and right and left four  
Right and left back to place



### **MORE DAISIES**

By Les Ely, Phoenix, Arizona

Head ladies chain across  
Heads right and circle up four  
Head men break make a line of four  
Dance up to the middle and back  
Cross trail and U turn back  
Right and left thru and turn the girl  
Put her in the lead, Dixie daisy (patter)  
Men turn back, star thru  
Wheel and deal, left allemande

### **CASTING THE SECOND TIME**

By John Hall, Fresno, California

Couples two and four roll away a half sashay  
Go up to the middle and back away  
Forward again and star thru  
Go right and left thru you do  
Turn your girl and dive thru  
Substitute then double pass thru  
Centers in, cast off three-quarters  
Now pass thru, arch in the middle ends turn in  
Star thru then separate go around one  
Into the middle star thru, right and left grand

### **EXPERIMENTAL DRILLS**

Hats off to Lee Boswell of Gardena, California, for the movement Curl Thru. You'll find a complete description on page 78 of this issue. Here are three examples submitted by Lee, plus five by Bill Lockridge.

Heads go forward and back with you  
Forward again and do sa do all the way around  
An ocean wave when you come down  
Balance forward and back with you  
Then curl thru  
Cross trail, corners all left allemande

Head couples forward and curl thru  
Half square thru in the middle you do  
Curl thru the outside two  
Cross trail, U turn back  
Corners all left allemande

Head two half sashay  
Forward up and back that way  
Curl thru, the men hook  
Star thru, corners all left allemande

One and three up to the middle and back  
Do sa do then curl thru and half square thru  
Do sa do then curl thru and half square thru  
Move out and back then frontier whirl  
Do sa do to an ocean wave  
Curl thru two by two and a half square thru  
Center four square thru four hands around  
Separate around one, left allemande

One and three move up to the middle and back  
Square thru four hands around  
Do sa do to an ocean wave  
Swing by the right half way round  
Curl thru and box the gnat  
Do sa do to an ocean wave  
Curl thru, left allemande

One and three move up to the middle and back  
Square thru four hands around  
Right and left thru the outside two  
Dive thru, square thru three hands around  
See saw the outside pair to an ocean wave  
(men in the middle)  
Curl thru and cross trail thru  
Turn back, left allemande

Promenade and don't slow down  
One and three wheel around  
Right and left thru  
Do sa do, curl thru, star thru  
Do sa do, curl thru, pass thru  
Left allemande

Promenade and don't slow down  
One and three wheel around  
Do sa do to an ocean wave  
Curl thru, cross trail thru  
Left allemande

### **SINGING CALL**

#### **FIVE FOOT TWO**

Dance by Red Bates, Hampden, Mass.

Record: Hi-Hat 322, Flip instrumental called by Red Bates

OPENER, MIDDLE BREAK and CLOSER

Four ladies Chain across, I say, Whirlaway,  
Half Sashay

Circle to the left around that way  
Now Whirlaway, Don't be shy, Do Sa Do with  
Cutie Pie

Find a Corner, then Left Allemande  
It's a Grand Ol' Right and Left, Go walkin'  
round the ring

Do Sa Do when you meet your girl, Promenade  
her home and sing

Five Foot Two, Eyes of Blue, Oh! what those  
Five Feet can do

Has anybody seen my gal

FIGURE

(Twice with Heads active, Twice with Sides)

One and Three, lead right in time, Circle four,  
Make a line

Dance to the middle then you back away  
Star Thru, Do Sa Do, Ocean Wave, Hey! What  
D'ya know

Balance there, Swing Thru, I say . . . (Now)  
Spin the Top, When you're thru, There do a  
right and left thru

Cross Trail, Corner Swing, Swing and Promenade  
the ring

\*Take a walk around the square, Take her home  
and Swing her there

Has anybody seen my gal

\*ALTERNATE LINES

Take a walk around the land, Walk along, go  
hand in hand

Has anybody seen my gal

Take a walk with Cutie Pie, Squeeze her hand,  
Don't be shy

Has anybody seen my gal

Stroll along with Five Foot Two, Turned up  
nose, Eyes of blue

Has anybody seen my gal



### SWAPPY

By Jack Busche, New Orleans, Louisiana

Head two ladies chain  
Turn 'em too  
Then swap around you do  
Separate around one to the middle  
Swap around you do  
Swap around the outside two  
Center the two swap around  
Centers in, cast off three-quarters  
Forward eight and back with you  
Star thru  
Center two swap around  
Star thru, cross trail  
Left allemande

### NOTHING FANCY

By Stub Davis, Waurika, Oklahoma

Two and four right and left thru  
Same two do a half sashay  
One and three square thru  
Face the outside, square thru  
Face out and bend the line  
Pass thru, wheel and deal  
Men in the middle just turn around  
Star thru, frontier whirl  
All promenade that right hand girl  
One and three wheel around  
Square thru that's what you do  
Four hands, not too far  
Partner right for a wrong way thar  
Shoot the star, left allemande  
Partner right, right and left grand

### BLOOPER

By Hubert Brasseaux, Houston, Texas

Head two ladies chain across  
Turn 'em boys don't get lost  
Heads square thru in the middle  
Four hands around you gotta ska-diddle  
Split two and line up four  
Loop the loop right where you are  
First couple left, next go right  
Cross trail across the land  
And allemande left with your left hand

### WHY INDEED!

### WHY RUN?

By Milton Lease, Palm Springs, California

Heads go forward, swing thru  
Ladies turn back, wheel and deal  
Sides star thru then swing thru  
Men turn back, wheel and deal  
Centers pass thru then swing thru  
Men turn back, lines face out  
Straighten your line, wheel and spead  
Lines pass thru and wheel and deal  
Men in the center, swing thru  
Ends turn back and wheel and deal  
Substitute, the ladies duck thru  
Ladies in the center, swing thru  
Centers turn back and wheel and deal  
Ladies pass thru to a do sa do

Make a wave with the outside two  
Ladies run, left allemande

### WHEEL AND DEAL QUARTER MORE

By Mark Bates, El Cerrito, California

Four ladies chain  
Heads to the right and circle to a line  
Pass thru, wheel and deal  
Double swing thru, middle two  
Pass thru and do sa do to an ocean wave  
Men circulate, star thru  
Bend the line and pass thru  
Wheel and deal, do a quarter more  
Cast off three-quarters, right and left thru  
Same two ladies chain  
Fold the boys, left allemande

### SWAPPING DAISY

By Chuck Raley, Lakewood, California

Heads go up and back to town  
Then swap around  
Promenade behind the sides  
Sides start a Dixie Daisy  
Cross by the right  
Turn by the left  
Cross by the right  
Clover leaf two by two  
Do a Dixie Daisy  
Cross by the right  
Turn by the left  
Cross by the right  
Centers in, cast off three quarters round  
Star thru, substitute  
Square thru three-quarters round  
Left allemande . . .

### SINGING CALL

### WEeping WILLOW TREE

By Melton Luttrell, Fort Worth, Texas

Record: Tempo 130

INTRO—BREAK—ENDING

Four ladies chain and you turn that Jane  
Roll away and circle 'round the land  
Once more you roll away, do-sa-do and then  
Box the gnat and do a wrong way grand  
Oh, bury me beneath the willow  
Box the gnat, step up and promenade  
And when she knows where I am sleeping  
Then perhaps she'll think of me.  
FIGURE (Twice for heads—twice for sides)  
Heads (Sides) square thru, count four hands  
you do  
With the sides you make a right hand star  
Heads star left, turn it round that set  
Full around, turn back a right hand star  
Your corner—Left allemande and a do-si your  
partner  
Swing that corner girl and promenade  
She's gone, she's gone away with another  
And no longer thinks of me.  
ADDITIONAL PATTERN  
And when she knows who I am swinging  
Then perhaps she'll swing with me  
Oh bury me beneath the willow  
Beneath the weeping willow tree



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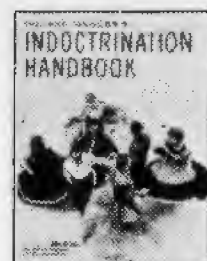
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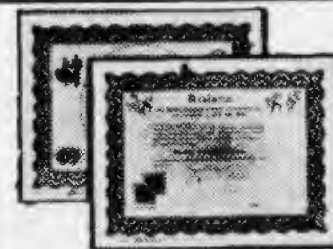
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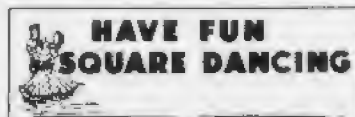
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(Letters, continued from page 3)

of our youngest son, Richard, in the issue that gave an account of the National Convention at Detroit, Michigan. We had left Richard, then age 6, at the Little Red Barn while we went to view some of the displays. He was instructed not to leave until we returned and we would never have known except that the photographer snapped him walking out the door! . . .

Tony and Martha Klippel  
Indianapolis, Ind.

Dear Editor:

I have just received the complimentary copy of *Sets in Order*. After reading thru the magazine, the result is my enclosed check and subscription order. However, there is one thing I have found; I have a much larger and more fascinating hobby on my hands than I ever anticipated! . . .

I have enjoyed square dancing from 'way back. A dime a corner was collected and the musical instruments consisted of a piano, violin and guitar up until recent years. In April, 1965, I had the privilege of being a spectator at the Mohawk Valley Annual Square Dance Festival and determined that this coming fall, when

one of the numerous clubs in this area conducts classes, I will endeavor again to participate in and enjoy square dancing.

With the aid of materials from *Sets in Order*, enjoyment of square dancing and the continuation of my hobby of collecting calls and music — I *do not* believe I will have too much time to worry about growing old, even tho' I am past sixty.

Kenneth M. Ireland  
Utica, N.Y.

Dear Editor:

It gives me great pleasure to inform you that the Board of Balance and Swing Square Dance Club of New Orleans has unanimously decided to give our President, Sam Perkins of Belle Chasse, La., a year's subscription to your very informative and interesting *Sets in Order Magazine* . . .

Amelia E. Ferreira  
New Orleans, La.

Dear Editor:

We do a lot of dancing over the Nebraska-South Dakota-Colorado and Wyoming areas. My wife, Jerene, is 72; I am 78. Waltzes are our favorite dances but we do many two step

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dances. Our club is the Westernaires and we have many callers.

Frank O'Rourke  
Chadron, Nebr.

Dear Editor:

Enclosed are two subscriptions to Sets in Order, the one to show appreciation to our instructor of the past year and the other to keep our new president informed of the latest in square dancing. We have found this monthly magazine invaluable to club officers.

Vernon A. Syfert  
Homewood, Ill.

Dear Editor:

The vice president of our club, Colony Squares here in Bermuda, would be very happy to have any square dancers coming this way to contact him. Write Clarence E. Tjossem AF 17405855, 1604 Mat. Sq. Box 20, APO New York 09856.

Mrs. James Mayhew Bermuda  
(Date Book continued from page 5)

Oct. 22—Conn. S/D Inter-Club Dance  
Stamford, Conn.

Oct. 22-23—6th Ann. Montgomery Assn. Dixie  
Jamboree, Montgomery, Ala.

Oct. 22-23—Hoosier S/D Festival  
Evansville, Ind.

Oct. 23—2nd Annual Whirling Wheels Beacon  
Round-Up, Beacon Motor Hotel  
Jordan Harbour, Ont., Canada

Oct. 23—Southern Dist. Okla. Fall Festival  
Civic Audit., Ardmore, Okla

Oct. 24—Third 3-F Festival  
Hotel Bethlehem, Bethlehem, Pa.

Oct. 24—E. Cent. Ia. Fed. Guest Caller Dance  
Teamsters Union Hall, Cedar Rapids, Ia.

Oct. 29-30—Greater St. Louis Fed. Harvest  
Square Dance Festival, Sheraton-Jefferson  
Hotel, St. Louis, Mo.

Oct. 30—6th Ann. Fiesta Assn. Fiesta  
High School, Downers Grove, Ill.

Oct. 30—4th Ann. No. N.J. Callers Carnival  
High School, Summit, N.J.

Oct. 30—Grand Squares Halloween Square  
Dance, Jefferson Int. School, Midland, Mich.

Oct. 30—Square Eight Oktoberfest '65  
Waco, Texas

Oct. 30—2nd Annual Badge Dance  
Bishop Ryan H.S., Hamilton, Ont., Canada

Oct. 31—Guest Caller Dance  
Ranchland, Mechanicsburg, Pa.

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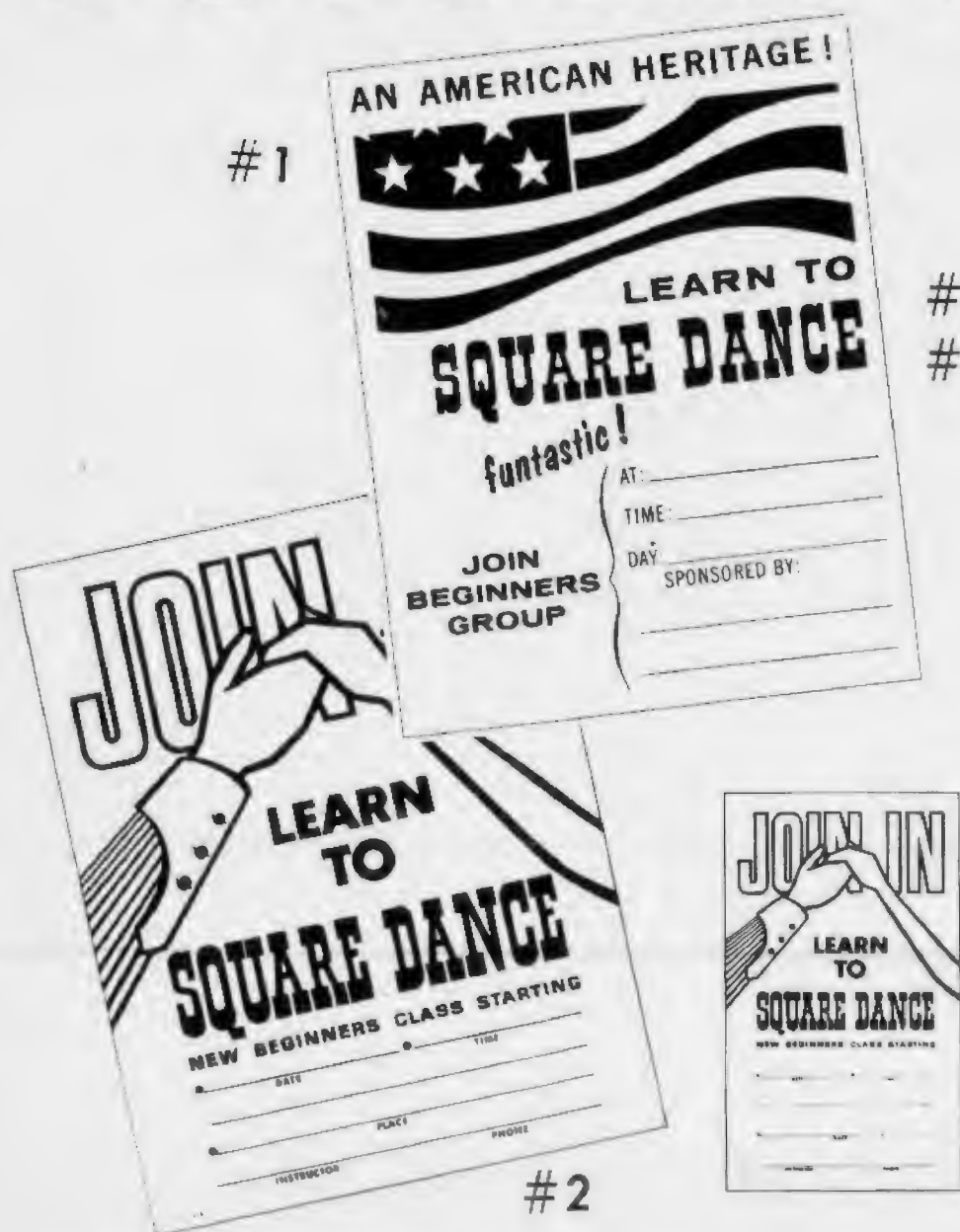
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### "GLAD" DANCING IN OHIO

Six Ohio, Indiana and Michigan callers have teamed up to sponsor the first GLAD Festival in Mansfield, Ohio, on October 3. The theme is, "Be a GLAD Dancer" and the key word comes from the initials of Great Lakes Area Dance. Callers involved are Don Zents, Stan Burdick, Deuce Williams, Don Fell, Johnny Wyckoff and Ted Marshall. Sponsors are the Tri-State Square Dance Board. For registration information write to Stan Burdick, 1514 Oakmont Lane, Sandusky, Ohio.

### CLUB/ASSOCIATION OFFICERS

A new project, now under study on the West Coast, will offer to square dancers help in being a Square Dancer Leader. Those interested in further information should write "Square Dancer Leadership" c/o Sets In Order.

### FALL FESTIVAL FOR A-SQUARE-D

Associated Square Dancers of Los Angeles, Calif. plan their Annual Fall Festival for the Civic Auditorium in Pasadena on October 10. It will be an all-day affair from 10 A.M. to 5 P.M., with workshops, impromptu dancing, a

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—Frank Banman

## CONVENTION PROGRAM AVAILABLE

The 96-page 14th National Souvenir Program from the Dallas, Texas, Square Dance Convention is available for \$1.25 including postage. The program makes an excellent memento, containing as it does excellent ar-

ticles on History of Square and Round Dancing in Texas; Our Texas Heritage, Now and Forever; thumbnail biographies of National Executive Committee and Panelists; Ten Top Rounds; Square Dance Workshop Notes; plus names and addresses of over 400 callers and instructors. Those interested should send at once to "Program," 10527 Desdemona, Dallas, Texas.

## OKLAHOMA'S MUSKOGEE JAMBOREE

The 11th Annual Muskogee Jamboree will be held at the City Hall in Muskogee, Okla.,

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## ASPENCADE FESTIVAL

Sierra Squares of Ruidoso, N.M., will host the Second Annual Aspencade Square Dance Festival on October 9. There will be a Trail End Dance on Saturday morning, Square and Round Dance Workshops in the afternoon and the Main Festival Dance at night with a free meal and After Party. Ruidoso is located in a picturesque mountain range and is one of the Southwest's leading resort areas, so visitors are urged to join the fun. Local and state callers will participate.

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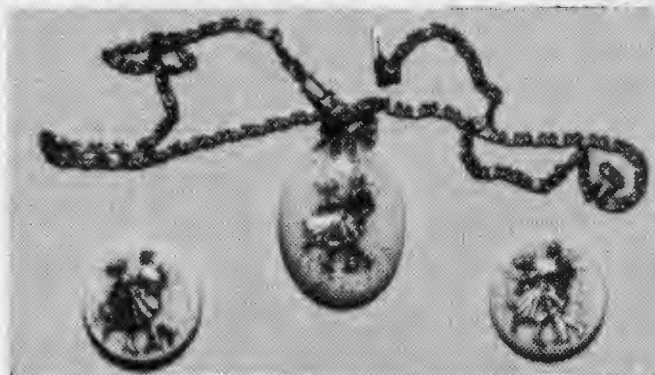


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### **RICHMOND'S "BIG 10TH"**

The "Big 10th" Square and Round Dance Festival will be going in Richmond, Va., on Oct. 1-2 with a rootin' tootin' caller staff to dance to. Lee Helsel, Bob Van Antwerp, Gloria Rios (her first time to call in Richmond) and Bob Fisk are on the professional staff; associates are Jim Schnabel, Harold White, Paul Hartman, Mick Howard, the Roy Belzes and Ray Appels. The Festival program begins Friday at 7 P.M. and takes up again on Saturday morning at 10, continuing thru the day and evening and a "Die Hard Ball."

### **FIESTA IN ILLINOIS**

The Fiesta Assn. of Square Dance Clubs, Inc. will present their 6th Annual Fiesta on October 30 at the Downers Grove High School in Downers Grove, Ill. There will be two dances — one from 8:30 P.M. to midnight with callers Pat Braffett, Lenny Roos, Bill Shymkus, Gene Tidwell and Jerry Whitebread. The second dance will be from midnight to 3 A.M. with callers Russ Bone, Ed Hempel and Jim Smith plus the others. For further details, write or telephone Bob Bolger, 1000 Argonne Dr., No. Chicago, Ill. Tel.: 336-2381.

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Music By FRANK MESSINA AND THE MAVERICKS



## LAST MONTH'S RELEASES

### FLIP INSTRUMENTALS

#### #1076 "TICK-A-TACK"

Called By: Wayne West

#### #1077 "TROUBLE AND ME"

Called By: DON STEWART

MUSIC BY FRANK MESSINA AND THE MAVERICKS

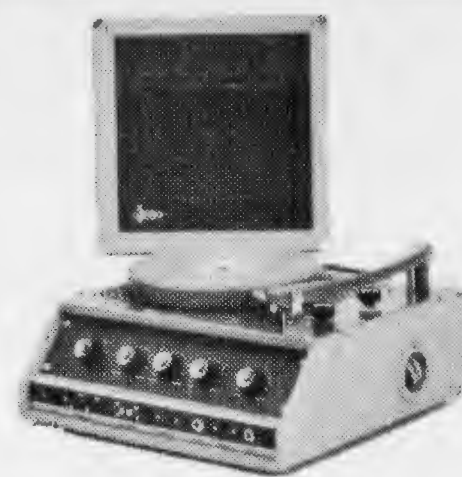
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### DANCERS WILL MEET IN ST. LOUIS

The Greater St. Louis Folk & Square Dance Federation is sponsoring a Harvest Festival of Square and Round dancing on October 29-30 at the Sheraton-Jefferson Hotel. Friday evening will be devoted to round dancing with Vivian and Ben Highburger. The square dance workshop on Saturday afternoon will be conducted by Berneice and Harlan McKechnies. The big dance that evening will feature both the Highburgers and the McKechnies. After-parties will top it all off. For information write Square Dancing, Box 7623, Progress Station,

St. Louis, Mo. 63159.

### REGINA DIAMOND JUBILEE DANCE

A whopping square dance is planned for October 23 in Regina, Saskatchewan, Canada, as one of the major events commemorating the province's Diamond Jubilee. It will be held in the Regina Armory under the chairmanship of E. J. Ellis. This big event will be the forerunner to an even bigger one — the Centennial Square Dance planned for Regina on July 14-15, 1967. More details on the 1967 dance will be forthcoming as they are received closer to dance-time.



## MONEY-MAKING OPPORTUNITY FOR RECORD DEALERS

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# The CALLER OF THE MONTH



*Margaret Hough—Toronto, Ont., Canada*

**K**EELERVILLE, SASK., near the U.S. border, raised an unusual citizen who has dedicated much of her life to people and square dancing. Marg Hough was born on a farm, rode horseback to school where she learned traditional square dancing.

Marg moved to Toronto in her teens and studied physical education to become a teacher. She taught square dancing at Toronto University. She married Jack Hough and this was the beginning of one of Canada's most enthusiastic square dance families. The Houghs have two married daughters and grandchildren.

In 1942 Marg was recruited by the Toronto Dept. of Recreation to organize adult square dancing to boost the morale of war workers and people away from home. Ten squares appeared on the first night and, with a piano for music, Marg taught traditional squares.

She was a prime mover in bringing Western square dancing to Toronto in 1952 while on the executive committee of the Toronto & District Square Dance Assn. which held clinics to study the "modern" square dance. From this point Western dancing took off, with Marg teaching one of the first beginner groups. With the pioneer spirit which characterizes the Houghs, they attended institutes in the U.S.

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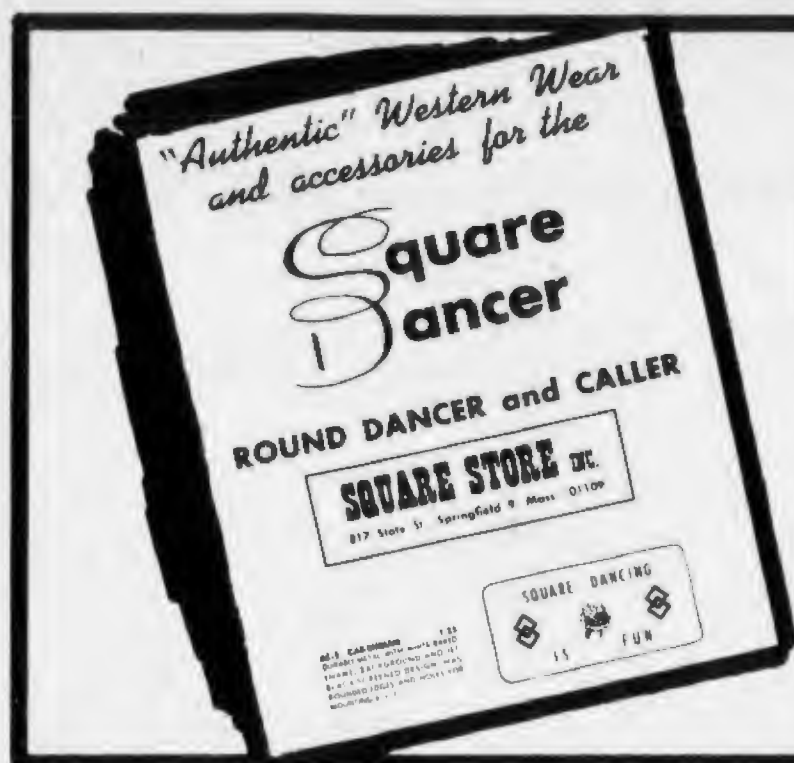
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and Canada. A short time later the Beaux and Belles Club was started and 5 original couples are still dancing with this club. Marg now has three classes—beginner, intermediate and senior.

Marg, in 23 years of square dancing, is really a trail blazer in her area. She has graduated 1200-1500 dancers; serves as musical M.C.; is an expert on "first night" material. She and Jack have helped to organize all of the Toronto Festivals and Conventions since 1948 and Marg has been association president for 3 years. She holds freshman and sophomore clin-

ics for dancers and callers; organized the East Area Callers Service; has operated a square dance vacation institute for 3 years. From a series of activities begun in a remote prairie school Marg has evolved an outstanding service to the square dance fraternity.

—Jim Graham

#### INVITATION TO ROUND DANCE ASSOCIATIONS

How many round dance associations are there in the swiftly burgeoning round dance activity? It would be difficult to guess. With



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## TOPS IN SQUARES

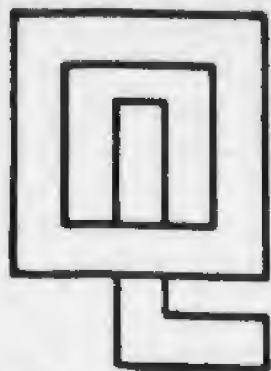
**NEW — "TENDERFOOT" — by BRUCE JOHNSON — — NO. 4845**

**LATEST — "LITTLE LOG CABIN IN THE LANE" — by AL BRUNDAGE — NO. 4844**

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round dancing assuming such major importance in the square dance world of today, it would be interesting to know how many round dance associations have sprung up to accommodate the field. Dancers are invited to write us about any round dance associations on which they have information, including the name and address of the president or chairman. The results should be rewarding.

#### CALLERS CARNIVAL IN NEW JERSEY

The Northern New Jersey Square Dancers Assn. is "swinging thru" to new presidents,

Gene and Grace Lucarini. In the same area the 4th Annual Callers Carnival will be "wheeling and dealing" up to an evening of fun and frolic on October 30 with six of the local callers. Dancers are invited to "circulate" to the High School in Summit, N. J., then "roll away" until the next dance with Paul Hartman on January 29, 1966.

#### AND FROM THE GREEK —

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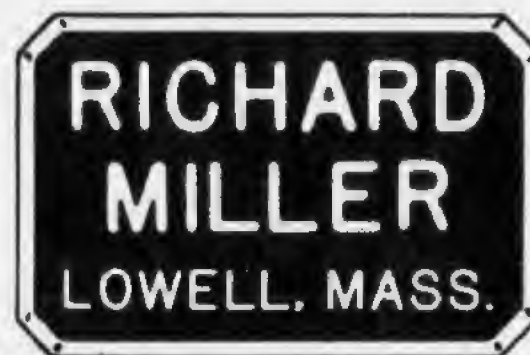






Photo by Bill Coran Studios

*Alvin and Mildred Boutillier—New Orleans, La.*

**T**HE OLD DELGADO BARN, which has since been demolished, was the scene of the Boutilliers introduction to square dancing. They went with a group of friends to dance with Bill Adams calling and knew at once they had found a satisfying new hobby. They contacted Leo Terry, a caller and teacher, and that very same week had their first lessons. The graceful Waltz of the Bells was the first round dance they learned and it served to whet their enthusiasm for more of the same.

Alvin and Mildred are members of two square dance clubs where rounds are danced between tips. Alvin served for 5 years as President of Swing-N-Turn Square Dance Club, the oldest in New Orleans, and they are members of Bar-None Saddle-Ites. They are also charter members of the Dance-A-Round Round Dance Club where they alternate teaching with Henri Molaison. The Boutilliers are also charter members of the Greater New Orleans Round Dance Teachers Club.

In 1957 they were among the organizers of the Greater New Orleans Square Dance Assn.

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of which Alvin was the first President. They have handled round dance workshops at many square dance festivals, which included exhibitions and TV appearances; they worked as round dance instructors with the Smith Bros. Institute and will do the same duty at Western Hills, Okla. They have taught beginner classes as well as teenage and advanced groups. They get to all the institutes they can manage and introduced their own waltz, Diane, at the 14th National Convention in Dallas.

At the Annual Cenla Festival in Alexandria, La. in August, 1963, Alvin and Mildred were presented with the "Docey Award," given for outstanding service to square and round dancing. They treasure this honor and the many friends they have made.

#### MISSOURIANS "KEEP DANCING ALIVE"

"Keep dancing alive in '65" is the slogan for the 6th Annual State Festival of the Missouri Federation of Square and Round Dancers. Dates are October 15-16 at Convention Hall in Sedalia, Mo. Wiley Hutchinson is the caller for the Friday evening dance and Frank and Iris Gilbert will be in charge of the round dances. A roster of state callers will be at the mike on Saturday night.



John  
Jensen

#### JOHN AND FRANCIE JENSEN

Square dancers of the Ogden, Utah, area were shocked and saddened by news of a tragic accident on July 2 which claimed the lives of caller John Jensen, his wife Francie and their two daughters. They were en route to a square dance outing at the time. The Jensens were greatly loved and respected for their wholesome and high calibre leadership. All dancers and leaders who knew them will feel a great loss in their passing.—Drew Whitney

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(Record Reviews, continued from page 8)

heads square thru — star right with sides —  
heads star left — swing corner — promenade.

**Comment:** This record offers two complete dances. Recorded at 33 1/3 RPM each side has a complete instrumental and a complete vocal. "Hello Dolly" is a re-release of one reviewed in this magazine in July 1964. "That's Where My Money Goes" uses conventional material and is fast moving and close timed. This is one key higher than the other record of this tune reviewed in this issue. Rating: ☆☆

### WEeping WILLOW TREE — Square L 122\*

Key: F Tempo: 132 Range: High HC

Caller: Melton Luttrell Low LC

Music: Western 2/4 — Violin, Guitar, Drums,  
Piano, Bass

**Synopsis:** Complete call printed in Workshop.

**Comment:** A real smoothy with excellent music, an interesting use of standard basics, well chosen lyrics and good meter and timing.

Rating: ☆☆☆

### TOO LATE — Sets in Order 158\*

Key: Several Tempo: 124 Range: High HB

Caller: Ed Gilmore Low LB

Music: Western 2/4 — Piano, Bass-Guitar, Drums,  
Guitar, Clarinet

**Synopsis:** Complete call printed in Workshop.

**Comment:** A novelty number with an interesting use of standard basics. The music has heavy emphasis on the rhythm and although it has several key changes the changes are easy to follow and add interest to the tune. The timing has the usual Gilmore touch.

Rating: ☆☆☆+

### WHISTLING DIXIE — Top 25105

Key: G Tempo: 128 Range: High HB

Caller: Ken Anderson Low LD

Music: Western 2/4 — Banjo, Guitars, Bass

**Synopsis:** (Break) Circle — do sa do corner — partner left hand swing — four ladies chain — star back, do paso — do sa do corner — promenade. (Figure) Head gents, corner girl up and back — square thru 3/4 — U turn back — men square thru — face girls, right and left thru — dive thru — square thru 3/4 — swing corner — promenade.

## SQUARE DANCE ASSOCIATION OF SAN DIEGO COUNTY

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### Teen and Pre-teen Dance

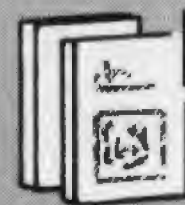
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**Comment:** Music is well played but is very thin. The dance uses conventional basics with normal timing. The figure offers an "Arkie" style with men working with men in a right and left thru.  
Rating: ☆+

### YOU CAN'T TAKE IT WITH YOU — Blue Star 1768

Key: C Tempo: 127 Range: High HC

Caller: Marshall Flippo Low LB

Music: Western 2/4 — Piano, Violin, Drums, Guitar, Bass, Vibes, Clarinet

**Synopsis:** (Break) Join hands, make a ring, circle left — walk around corner — see saw partner — ladies star right  $\frac{3}{4}$  — allemande — weave — do sa do — promenade. (Figure) Heads promenade half — do sa do in middle — star thru — pass thru — 8 chain thru — swing corner — promenade.

**Comment:** A caller will have to generate the enthusiasm on this one but the conventional dance patterns have the usual excellent Flippo timing.  
Rating: ☆+

### FOUR LEAF CLOVER — Rockin' A 1328

Key: A flat Tempo: 126 Range: High HC

Caller: Bill Wilson Low LA

Music: Western 2/4 — Piano, Guitar, Drums, Bass

**Synopsis:** (Break) Walk around corner, bow to partner — four ladies chain — allemande left to a thar star — shoot star like an allemande — grand right and left — promenade. (Figure) Heads lead right circle to a line — right and left thru — pass thru, wheel and deal, double pass thru — first left, next right — right and left thru — square thru — swing corner — promenade.

## CURRENT BEST SELLERS

Sixty-three dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find which records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-September.

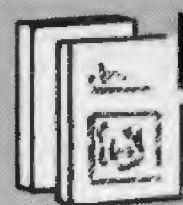
### SINGING CALLS

Rich Living Woman	Blue Star 1764
King of the Road	Wagon Wheel 109
Tiger by the Tail	MacGregor 1066
Saturday Night	J Bar L 5006
Super Cal	Blue Star 1766

### ROUND DANCES

Goldie's Waltz	Windsor 4703
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**Comment:** This tune has been done several times before and this is not the best instrumental using it. The dance patterns are quite danceable.  
Rating: ☆+

**I'M IN LOVE — Blue Star 1770**

Key: E flat

Tempo: 132

Range: High HC

Caller: Al Brownlee

Low LC

**Music:** Western 2/4 — Violin, Banjo, Drums, Piano, Bass, Clarinet.

**Synopsis:** (Break) Walk around corner, see saw partner — circle left — allemande — weave — do sa do — swing — promenade. (Figure) Heads promenade half — right and left thru — do sa do — star thru — square thru 3/4 — allemande — do sa do — swing corner — promenade.

**Comment:** A very good tune. The lively tempo, standard dance patterns with normal timing makes this a very danceable record.

Rating: ☆☆

**FIVE FOOT TWO — Hi-Hat 322\***

Key: B flat

Tempo: 127

Range: High HC

Caller: Red Bates

Low LC

**Music:** Standard 2/4 — Trumpet, Banjo, Clarinet, Vibes, Bass, Drums, Piano.

**Synopsis:** Complete call printed in Workshop.

**Comment:** An excellent recording with jazzy music and contemporary dance patterns that are fast moving and well timed. The lyrics are interesting and word meter is good.

Rating: ☆☆☆

**DON'T FORGET IT BABY — Swinging Square 2329**

Key: E flat

Tempo: 126

Range: High HD

Caller: George Peterson

**Music:** Western 2/4 — Violin, Banjo, Piano, Drums, Bass, Clarinet

**Synopsis:** (Break) Circle left — corner star thru — circle left — corner star thru — allemande to a thar star — shoot star — weave — do sa do — promenade. (Figure) Heads promenade 3/4 — sides two ladies chain — sides star thru — cross trail round one — line of four, pass thru — wheel and deal — double pass thru — first left, next right — star thru — swing — promenade.

**Comment:** This is not a strong piece of music but the dance patterns are well arranged and are quite pleasant to dance.

Rating: ☆+



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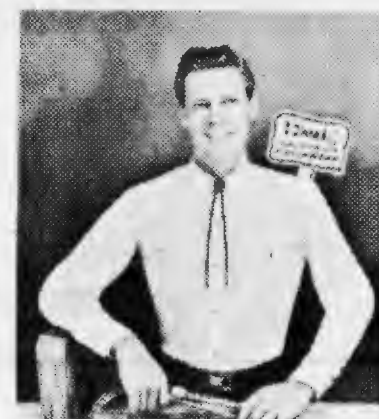
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**MAYBE — Blue Star 1769**  
**Key:** F **Tempo:** 125 **Range:** High HD  
**Caller:** Andy Andrus **Low LC**  
**Music:** Western 2/4 — Piano, Vibes, Clarinet,  
 Guitar, Bass, Drums  
**Synopsis:** (Break) Do sa do corner, see saw part-  
 ner — circle left — gents star right — partner  
 allemande thar — slip clutch, allemande —  
 weave — promenade. (Figure) Four ladies chain  
 — heads up and back, square thru — circle four  
 with outside — make line — pass thru — wheel  
 and deal — centers pass thru — swing corner  
 — promenade.  
**Comment:** A very good tune and a good dance  
 using conventional basics and timing. The  
 word meter needs some adjusting but it is  
 easy to do. This is a smoothie. Rating: ☆☆+

#### HOEDOWNS

**HIGHLAND FLING — Sets in Order 2147**  
**Key:** B flat **Tempo:** 130  
**Music:** (The Artists) Guitar, Banjo, Drums, Bass  
**JIM JAM — Flip side to above.**  
**Key:** D **Tempo:** 128  
**Music:** (The Artists) Guitar, Banjo, Drums, Bass  
**Comment:** Modern rhythm hoedowns with guitar  
 featured. Strong "up-beat" rhythm. Rating: ☆☆  
**DANG FIDDLE — Hi-Hat 606**  
**Key:** C **Tempo:** 130  
**Music:** (Neil Levang) Guitar, Banjo, Fiddle, Drums,  
 Bass.

**SWINGIN' DOLL — Flip side to above.**  
**Key:** D **Tempo:** 130  
**Music:** (Neil Levang) Guitar, Banjo, Fiddle, Drums,  
 Bass  
**Comment:** Modern hoedown with guitar featured  
 but with a conventional fiddle in the back-  
 ground. Rating: ☆☆

#### ROUND DANCES

**RAMONA — Grenn 14075**  
**Music:** (Al Russ) Saxophones, Trumpet, Violin,  
 Piano, Drums, Bass  
**Choreographers:** Wayne and Norma Wylie  
**Comment:** A good waltz tune, well recorded. The  
 routine is for experienced round dancers and  
 has 8 measures repeated.

**MANHATTAN — Flip side to the above**  
**Music:** (Al Russ) Piano, Saxophones, Violin, Trum-  
 pet, Drums, Bass  
**Choreographers:** John and Anne Gallagher  
**Comment:** Well recorded music of a medium  
 speed two-step. The routine has 12 measures  
 repeated and although it is not difficult it will  
 not be easy for the newer dancer.

**GINGER — Hi-Hat 819**  
**Music:** (Gene Garf) Trumpet, Saxophone, Clari-  
 net, Guitar, Piano, Bass, Drums  
**Choreographers:** Phil and Frank Lehnert  
**Comment:** Lively music and a good quality re-  
 cording. Dance routine is quite easy and is  
 28 measures long with 8 of these repeats.

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**YOU ALONE** — Flip side to the above  
**Music:** (Jerry Vaughan) Clarinet, Trumpet, Piano, Saxophone, Celeste, Guitar, Cello, Drums, Bass  
**Choreographers:** Alf and Elisabeth Evans  
**Comment:** A waltz routine that has a number of easy movements but half the dance are repeats. No turning waltzes yet interesting movements makes this a good one for newer dancers.

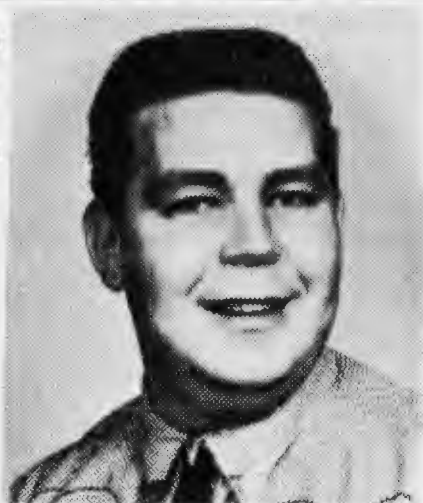
### TWENTY FOR CALIFORNIA CLUB

Valley Star Dancers of Somis in Ventura County, California, will celebrate their 20th anniversary on October 2 — and with pardon-

able pride. This club has been in continuous operation since 1945 and was one of the first square dance clubs in Southern California. Gale Preitauer was the instructor for the class from which the original club was formed and charter members Mabel and Bedford Killian are still dancing with the group. Ray Orme will call for the anniversary party and square dance neighbors are all invited.

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### LOOKING BACK

How many round dancers are doing any of the dances chosen as Rounds of the Month in Southern California in 1961? The list shows Silk and Satin, Very Chic, Lady Be Good, Button Up Your Overcoat, King of the Mountain, Until We Waltz Again, Happy Two-Step, Dreamers Two-Step, Clarinet Capers, Wabash Brush, Sleepy Time Gal, Many Tears Ago and When Lights Are Low. How about it? Some of these that have appeared on recent festival programs are Silk and Satin, Very Chic and Sleepy Time Gal. The others — ?

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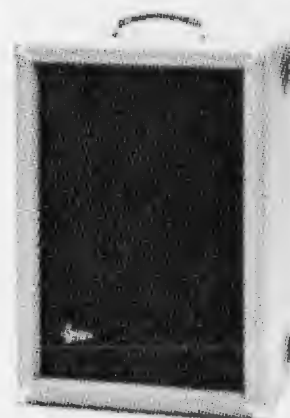
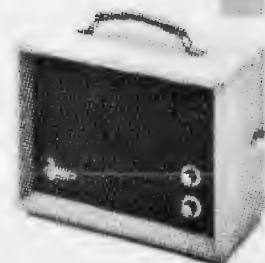
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The Acey Ducey made me woozy,  
Thought I'd drop at Spin the Top,  
Made them wait with Circulate,

A Swap Around had me downed,  
I was late on Close the Gate,  
I blundered, too, at a Swing Thru,  
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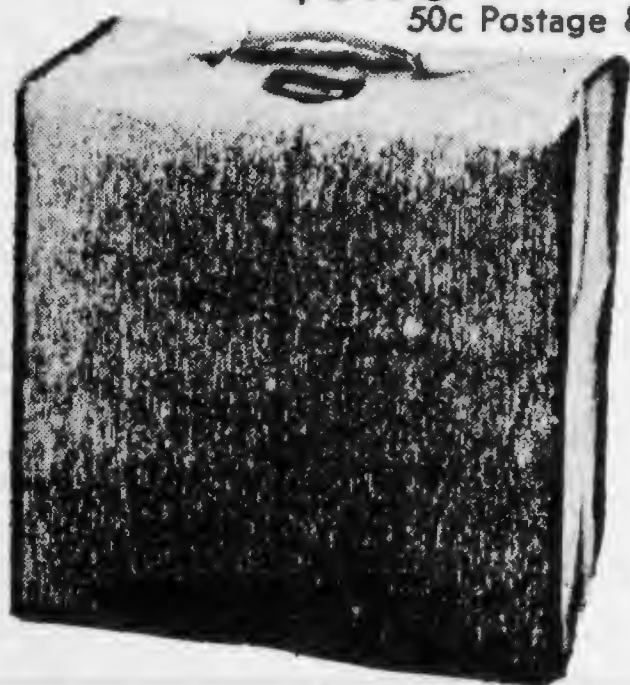
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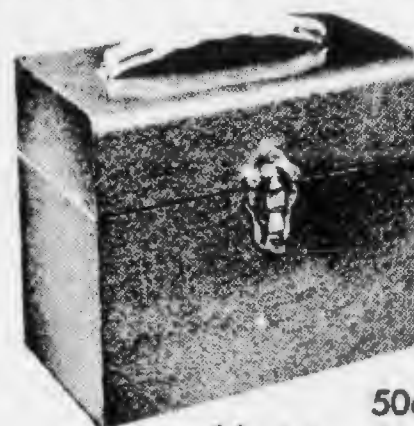
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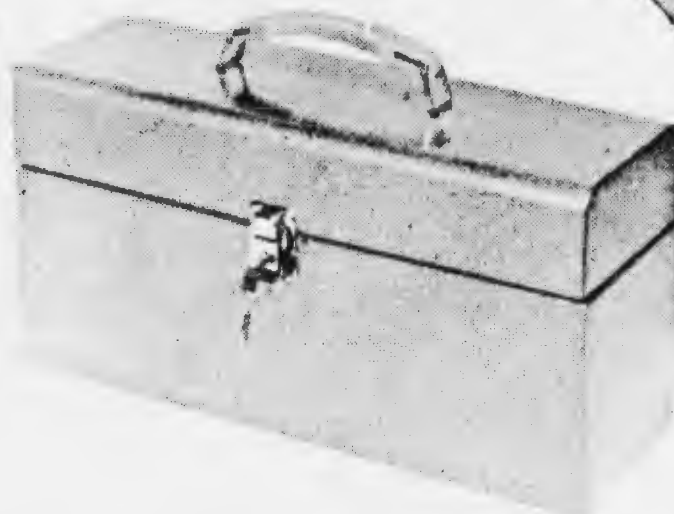


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- 1082 — Red Roses for a Blue Lady**  
Caller: Bob Augustin, Flip Inst.
- 1083 — SWEET TEMPTATION**  
Caller: Johnny Creel, Flip Inst.

### BOGAN:

- 1185 — Blowin in the Wind**  
Caller: Cal Lambert, Flip Inst.
- 1186 — Idaho**  
Caller: Bob Wickers, Flip Inst.
- 1187 — Nobody's Business But Our Own**  
Caller: Ham Wolfram, Flip Inst.
- 1188 — MEXICO**  
Caller: Keith Thomsen, Flip Inst.

### ROCKIN "A":

- 1323 — Sweet Baby**  
Caller: Bill Wilson, Flip Inst.
- 1324 — Ruffles, Key G**  
**Hell Among the Yearlings,**  
Key D  
Hoedowns
- 1325 — Boogie Beat, Key C**  
**Blay's Hoedown, Key A**  
Hoedowns
- 1326 — Heartaches by the Number**  
Caller: J. P. Jett, Flip Inst.
- 1327 — Ernie's Breakdown, Key A**  
**Boil the Cabbage Down, Key F**  
Hoedowns
- 1328 — FOUR LEAF CLOVER**  
Caller: Bill Wilson, Flip Inst.

### KEENO:

- 2310 — Round Robin**  
Caller: Harold Bausch, Flip Inst.
- 2320 — Omaha/Blue of the Night**  
Rounds by Lloyd & Maizie Poole

### MUSTANG:

- 113 — Chinatown**  
Caller: Snooky Brasher, Flip Inst.
- 114 — Banjo Sam**  
Caller: Tommy Stoye, Flip Inst.

### SWINGING SQUARE:

- 2325 — Ask Marie**  
Caller: Johnny Reagan, Flip Inst.
- 2326 — Your Cheatin' Heart**  
Caller: George Peterson, Flip Inst.
- 2327 — Bye Bye Blues**  
Caller: Bill Saunders, Flip Inst.
- 2328 — Susie**  
Caller: Bill Saunders, Flip Inst.
- 2329 — DON'T FORGET IT BABY**  
Caller: George Peterson, Flip Inst.

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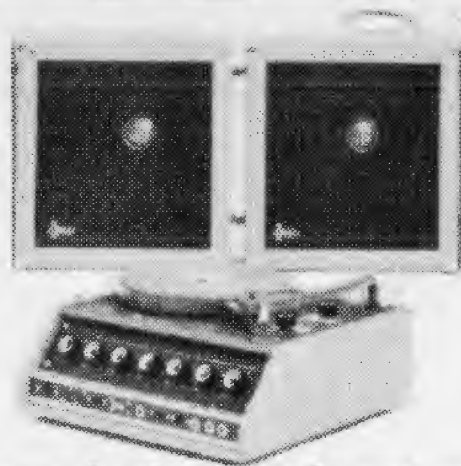


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(From Old Colony Callers Assn. Newsletter)

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## GEMS FROM OTHER PUBLICATIONS

*Marge Horn in Battle Creek (Mich.) Newsletter*

"It seems to be a good time to speak about the growing number of 'floaters' in the square dance picture. A 'floater' in square dance parlance is one who belongs to no club, dances when and where he pleases as a guest, accepts no responsibility and supports nothing . . . always willing to let the other fellow do it. There are a few good and valid reasons for not joining a club and these are respected. However the clubs need members, dancers need clubs and the floater sooner or later will find that he has no place to dance—a victim of his own irresponsibility and short-sightedness. So, find a club that meets when you can attend and where you have fun and join it. Take on a little responsibility and you will be surprised how rewarding it can be. . ."

*Cent. Dist. Square & Round Transcript—Okla.*

"A very important thing for a new dancer to remember is that you did not drive a car the first time you tried; it took practice. So do not get discouraged if after the first few lessons you feel you are not learning fast enough. Soon it will all fall into place and you will discover how easy it will become. Always come to class with a positive attitude. . .

"Remember: Square Dancing has progressed in actually a very few years to a very high level of respect and social acceptance. This has been possible by our strict adherence to our rigid standards of personal conduct. As a Square Dancer you have assumed a responsibility of maintaining this high level of respect. Our conduct at our activities should certainly be in keeping with our moral code; our everyday conduct within our Community is very important in conveying the proper image. . .

## 15TH NATIONAL SQUARE DANCE CONVENTION

The swish and roar of fast cars on the Indianapolis Speedway will hardly have died away next spring before the exhilarating music and joyous shouts of thousands of square dancers will take their place. The 15th National Square Dance Convention is going to Indianapolis on June 16-18, 1966.

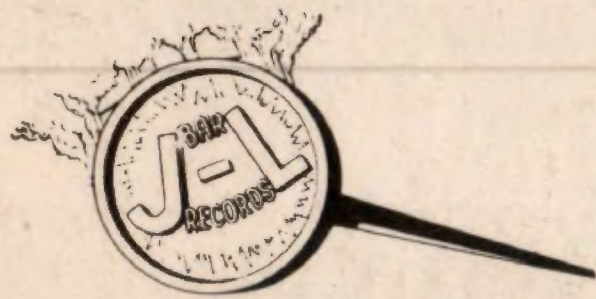
Indiana dancers are meshing their gears for a smooth-functioning operation with an emphasis on Hoosier Hospitality. Visiting dancers are invited to come early and stay late—to let the Convention itself be the pull and also arrange to enjoy the several interesting "extras" in and around the Convention location. Because 1966 will be Indiana's Sesquicentennial Year, the attractions will be especially enticing.

The site of the 15th National will be the Indiana State Fairgrounds in Indianapolis. Dancing for all levels and interests is promised; squares, rounds, contras, folk, teenage, etc. "Early-bird" Registrations may be obtained by writing to: The 15th National Square Dance Convention, 1205 Roosevelt Bldg., Indianapolis, Ind. 46204.

At the highly successful 14th National in Dallas last June, Howard Thornton of Midwest City, Okla., was elected Chairman of the 1965-66 National Convention Executive Committee, with Gordon Pierce of Minnesota as Vice-Chairman; Harry Moore, Fla., Secretary, and Art Lowell, Mo., Treasurer. Chet Ferguson was reappointed Organizations Coordinator.

The National Executive Committee will meet in Indianapolis the first week in November to assist committees with their Convention planning.

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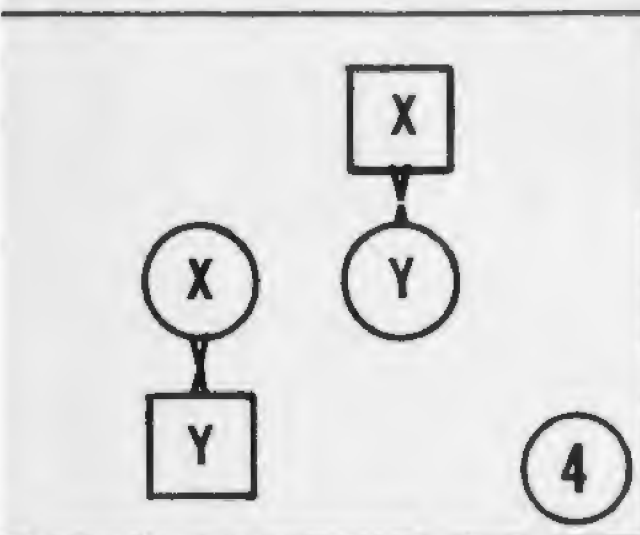
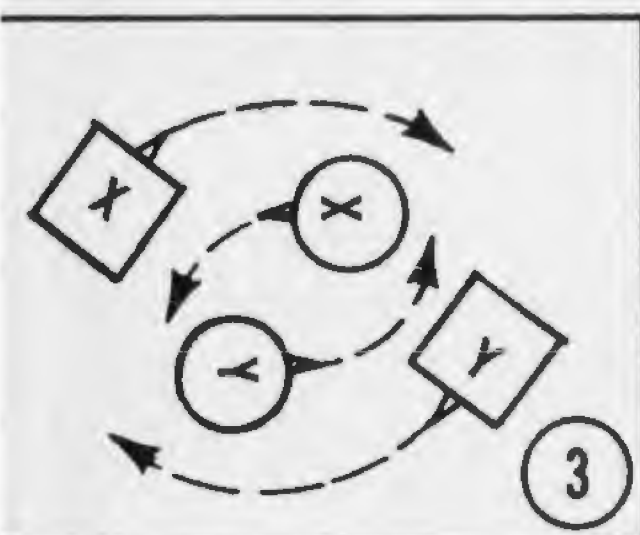
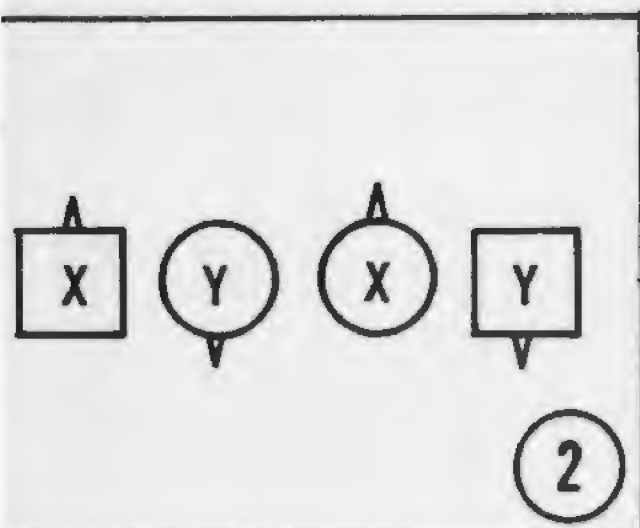
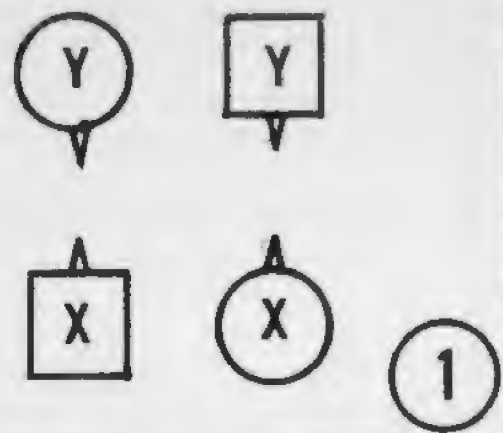
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## EXPERIMENTAL LAB



A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

**N**EEED ANOTHER EQUIVALENT for right and left thru? Here's one that seems to flow rather smoothly and is fun to the degree that it is used with good setup and follow-thru material. Give it a try and see what you think.

### CURL THRU

by Lee Boswell, Gardena, California

Two facing couples step forward into an ocean wave formation. Those in the center will join inside hands and turn halfway around. Simultaneously, those on the ends will walk forward, make a 180° arc to end facing the person they originally faced and having changed facing directions.

Our two facing couples (1) step forward into an ocean wave line (2). Those on the outside, this time the men, continue moving forward in a clockwise arc, as those in the center, this time the ladies, having taken left hand holds, move counter-clockwise (3). Having completed the movement (4), the dancers have accomplished virtually what they might have done in a right and left thru. For some workshop material on this, please turn to page 43.

*Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.*



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